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THE JOSEPH WILLIAMS SERIES OF HANDBOOKS ON MUSIC UNDER THE EDITORSHIP OF STEWART MACPHERSON.

AURAL CULTURE

BASED UPON

MUSICAL APPRECIATION

BY

STEWART MACPHERSON

AND

ERNEST READ

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AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

PART III.

INTRODUCTION.

In the present volume the authors have endeavoured to carry on the pupil's Aural training from the point reached in Part II to the stage at which he should be in a position (i) to profit with advantage from systematic Harmony lessons, (ii) to listen to music with some knowledge of its underlying principles to guide him on his way.

The comprehensive scheme of training in Tonality, Rhythm, Intervals, etc., set forth in this and the two preceding Parts of the work, should make it possible for him to pursue the study of Harmony or Counterpoint with his hearing faculties so quickened as to make such study what it too rarely is—a real development of his musical nature, instead of the unmusical and uninspiring ordinance into which it often resolves itself where such preliminary Aural training has been neglected.

Moreover, it is not unreasonable to hope that, having been brought into communion with much beautiful music through his "Appreciation" lessons,* he will realize that listening to music in the truest and deepest sense is not a matter to be approached in a spirit of indifferent passivity, but at the least demands an active and vigorous use of his powers, both of mind and of will.

Only under such conditions is it possible—as the authors stated in their Introductory Chapter to Part II—"for that observant attitude of mind to be created which is of the highest importance if the [hearer] is to grasp his music intelligently and to appreciate (*i.e.* apprehend) in a reasonable way that which the composer has written."

---

* Section II of Part II, and Section VII of Part III.

DIRECTIONS TO THE TEACHER.

1.—As in the case of Parts I and II of "Aural Culture," the present volume is intended solely as a *guide* to the teacher, who should by no means read or slavishly reproduce the language of the text in the course of his lessons, but make a point of presenting the subject-matter as far as possible in his own words. This is of the first importance if his teaching is to bear the stamp of real vitality and spontaneity.

2.—It will be noticed that in this Part each of the various Sections into which it is divided deals with one special branch of the pupil's training, *e.g.*, Major keys, Minor keys, the Chromatic scale, Modulation, Time and Rhythm, the Appreciation of Character, Form and Style, etc. This arrangement has seemed to the authors to be best adapted to this particular stage of the work, and to be conducive of ease of reference; but it is obvious that the matter contained in Section V (Intervals) and Section VI (Time and Rhythm) should be dealt with concurrently with those sections dealing with Tonality and Keys, so that the pupil's progress in one should keep pace with his advance in the others.*

In this connexion, however, it must be observed that certain Steps cannot be introduced to the pupil's notice until others have been studied. This is notably the case with Section V, Step 4 (Intervals of the Minor Scale), which of necessity cannot be considered until at least the whole of the first Step of Section III (on the Minor key) has been mastered.

3.—Moreover, although the Minor key has, in the present volume, been first introduced *after* the chromatic scale has been studied, it is open to the teacher, if he deems it advisable in particular instances, to reverse this order. In fact, there would be no insuperable objection to his introducing the principle of the Minor key immediately after the pupil has finished Part II, reserving Sections I and II of the present Part until the minor scales up to four sharps and four flats have been dealt with. The authors feel, however, that there are manifest advantages in keeping to the order of subjects as they appear in the text, and the teacher should be very clear in his own mind that any modification would be beneficial to his particular pupil or class, before making any alteration of the kind.

* It is even possible, in certain cases, that the pupil might make acquaintance with portions of the present volume before concluding everything contained in Part II.

4.—The authors, in their presentation of the Minor key, have entirely discarded the method adopted by the Tonic Sol-faists, of treating the minor scale as if it were another form of the major scale whose Tonic is a minor 3rd higher (*i.e.* its "relative major"). The principle of the so-called "Lah Mode" seems to them hopelessly to confuse two absolutely distinct tonalities, and to be subversive of all the sound educational ideas upon which the system of the Movable Doh (as applied to the major key) was built up by the late John Curwen.* It is impossible here to enter into all the arguments that have led them to this conclusion; it must suffice to say that the method herein set forth has been tested in every conceivable way (in the class-room and out of it) with entirely satisfactory results. They therefore prefer to leave the teacher to determine for himself, by his own experience, the justice of the statement that has here been made.

5.—Wherever the teacher finds (as for instance, on pages 41–45) many similar exercises dealing with the same topic, it is important for him to remember that it is not always intended that the whole series should be worked through *seriatim*, but that the selection of a few only of such exercises may often be sufficient for the purpose in hand. It is vital, however, that the teacher should, in cases of necessity, have new devices in readiness wherewith to present his subject in different guises and from varying standpoints, and many of these types of exercises are intended to provide material for this purpose.

6.—The final section of the work (Section VII) consists (as did Section II of Part II) of material for a series of "Appreciation" lessons on well-known works, for the purpose of "stimulating the pupil's aesthetic appreciation of good music by the study of its broader outlines." Whereas the lessons in Part II had for their main object the introduction of the pupil to the underlying principles of Form and construction, those in the present volume seek to give him some idea of the interesting differences of style and idiom due to "period," and to shew him—as far as is possible within the necessary limits—some of the characteristic features to be found in the work of a few of the greatest masters of our art.

7.—It is recommended that, whereas the more technical aspects of the pupil's Aural training will inevitably occupy the greater part of the weekly lesson or class, the actual "Appreciation" lesson should take place rather less frequently (possibly once in three weeks or so). The reason for this suggestion is that it is most desirable for such occasions to be looked forward to as "red-letter lessons" in the course of the term's work—lessons (as Dr. F. H. Hayward says) "which the teacher dreams about in

---

* In justice to the Tonic Sol-fa method, it must be stated that the whole system of syllable-notation adopted by its promoters was at first intended to act as a *substitute for the universal Staff-notation* (an idea since abandoned), and that its chief aim was, and is, to provide a means towards the acquisition of quickness and ease of sight-reading, particularly in the direction of choral-singing. The authors of the present work, on the other hand, have made use of the Sol-fa syllables only as a valuable aid in training the student in *the fundamental principles of Tonality* and, in conjunction with the actual pitch-names (*i.e.* letter-names), in giving him a firm grip of those principles in all the various keys—one of the very first needs of the musician. This being so, and the syllables themselves not being used as mere mnemonics for sight-singing purposes, the departure from the Tonic Sol-fa nomenclature of the minor scale became inevitable, for the reason given in par. 4 above.

prospect and the pupil dreams about in retrospect."* On such occasions the question of the *technique* of Time, Rhythm, Pitch, etc., should for the most part be put on one side, and the pupil's attention concentrated upon a broader view of the music as a whole. If the teacher's work has been thorough and effective, such technical details will take their rightful place as means by which—more or less subconsciously—the pupil's grasp of the music will become firmer and clearer, for the simple reason that his ear is being trained to be alert and receptive, and an "observant attitude of mind" gradually but surely created.

---

* *See* "The Lesson in Appreciation," by Dr. F. H. Hayward (Macmillan).

AURAL CULTURE BASED UPON MUSICAL APPRECIATION.

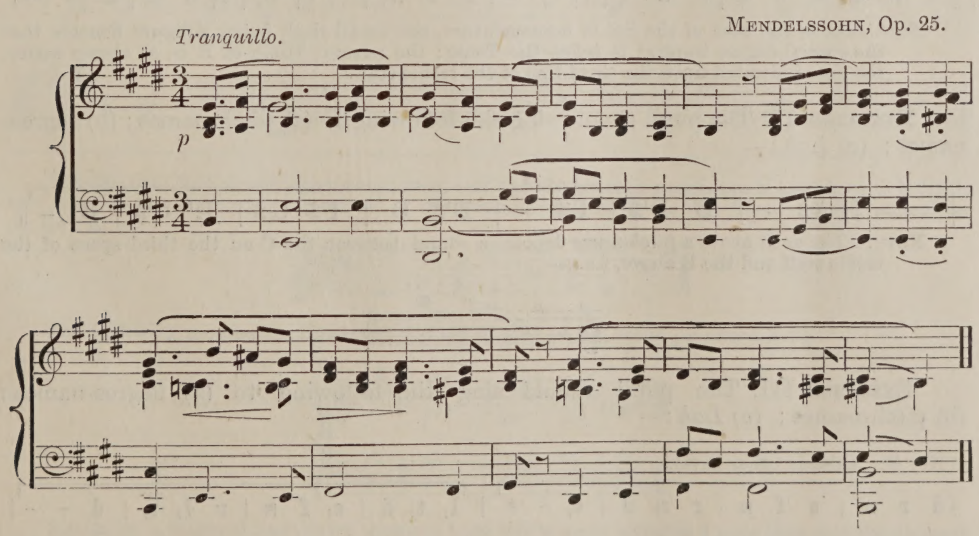
PART III.

SECTION I.

Major Keys of B, F sharp, C sharp, D flat, G flat, and C flat.

(*Continuation of Aural Culture, Part II; Step Vb, pages* 78-82.)

STEP I. The Sound A sharp and Key of B major.



Singing and memorizing the example.

1. The above example should be learnt from memory, either entirely by rote, or by singing the melody to *Lah* from a copy made on the black-board.

Analysis.

2. The pupil should analyse the melody, and sing it to the proper "degree' (*i.e.*, Sol-fa) names, subsequently using the "pitch"- (*i.e.*, letter-) names. The result of this should be to shew him (a) that the first part is governed by the Tonic, E; and the second by the Tonic, B; (b) that the passage therefore modulates from the Tonic to the Dominant; (c) that the raised fourth of E (viz., A♯) becomes the Leading-note of B; (d) that the notes forming the major scale whose key-centre is B, are :—

B	C♯	D♯	E	F♯	G♯	A♯	B
1	2	3	4	5	6	7	1

Modulator Tests and "Oral" Dictation.

3. In order to impress this new knowledge on the pupil's mind, and to drive home the effect of the new key, many Modulator* tests should be given, in which both degree-names and pitch-names are used. Exercises such as the following should be employed :—†

(i) The teacher asks for the 1st, 2nd, 3rd, etc., degrees of a scale; the pupil after having heard the Tonic played, responds by singing **d r m**, etc.

(ii) The teacher sings certain notes in the scale of B to the degree-names; the pupil responds by singing the pitch-names.

(iii) The teacher sings to *Lah* (or plays) notes in the key of B; the pupil responds by singing the pitch-names.

NOTE.—For further directions as to this type of exercise, *see* Part II, pages 53 and 54. The question of "speeding up" the naming is of the utmost importance.

Preliminary Reading Exercises.

4. Reading Exercises in connexion with the new key should be given as follows :—

EXERCISE I. The pupil should regard the numerals as the different degrees of the scale and sing them (a) to the pitch-names; (b) to the degree-names; and (c) to any "neutral" syllable, such as *Lah*.

Key B. Pitch of 1 =

| 1 2 3 | 2 3 4 | 3 2 1 | $7_{,}$ – – | 1 2 $7_{,}$ | 1 $5_{,}$ $6_{,}$ | $7_{,}$ 3 2 | 1 – – |

NOTE.—As in the case of the Sol-fa nomenclature, the small dash below a figure denotes that the special degree implied is *below* the Tonic; the normal Tonic of B is, as shewn above, the note indicated upon the third line of the treble staff.

EXERCISE II. The pupil should sing the following to (a) pitch-names; (b) degree-names; (c) *Lah* :—

| B – | A♯ – | B D'♯ | C'♯ – | D'♯ B | F♯ G♯ | E' C'♯ | B – ||

NOTE.—The dash above a *pitch-name* denotes a sound between the C on the third space of the treble staff and the B above, *i.e.* :—

EXERCISE III. The pupil should sing the following to (a) degree-names; (b) pitch-names; (c) *Lah* :—

Key B. (Also in other keys).

| d r m | s f m | r m d | $s_{,}$ – – | $l_{,}$ $t_{,}$ d | $s_{,}$ f m | r $l_{,}$ $t_{,}$ | d – – |

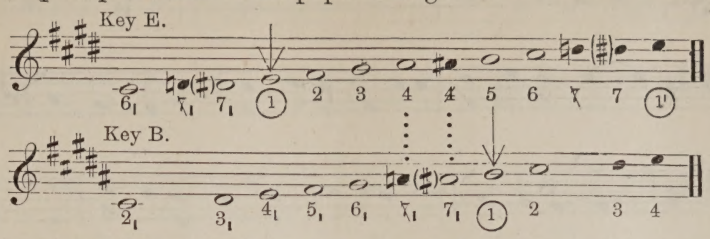
---

* The "Aural Culture" Modulator (Joseph Williams, Limited), is recommended for this purpose.

† This type of exercise will be spoken of in this and succeeding chapters—for lack of a better term—as "Oral" (i.e., *not written*) dictation.

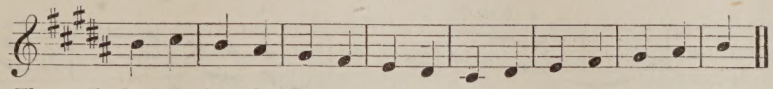
Staff-modulator Exercises and Scale-singing.

5. The teacher should write the following on the blackboard and point impromptu tunes for the pupil to sing :—



NOTE.—The main point of this exercise being to impress the key of B and help the pupil to acquire a knowledge of its proper symbols on the staff, modulations between the two keys should not be undertaken in the initial stages.* The arrow-head shews the key-note.

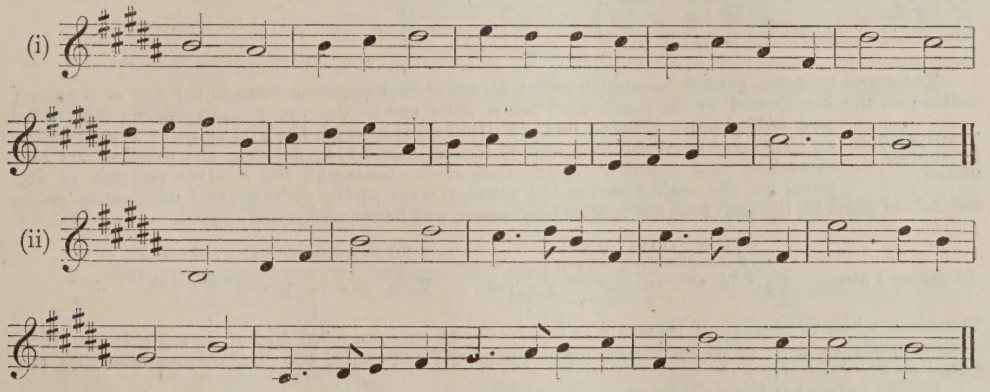
The scale of B should be sung and practised as follows, and added to those already learnt :—



N.B.—The method of singing the scale between the two fixed points (Middle C and C') has been explained, and its value dwelt upon, in Part II of this work. The complete cycle of major keys will be found on pages 17 and 18 of the present volume.

Sight-singing, Phrasing, etc.

6. The following melodies are intended to be used not only as Sight-singing exercises, but also as studies in phrasing and "nuance," and in memorization and transposition :—



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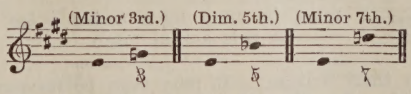
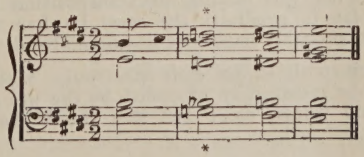
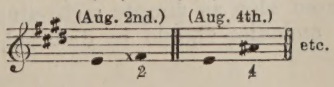
* A diagonal line drawn *downwards* from left to right through any figure is used here to indicate any note at the distance of a *minor* or *diminished* interval above the Tonic of the scale, *e.g.* (in Key E) :—



The following progression illustrates the use of each of the above (in chord 2) :—



Similarly, a diagonal line drawn *upwards* from left to right signifies a note that is at the distance of an augmented interval above the Tonic, *e.g.* (in Key E) :—



(iii)

(iv) Key E. Key B. Key E.

The above exercises should be supplemented by other Sight-singing tests in the key of B (either written on the blackboard by the teacher, or taken from one of the many Sight-singing text-books now published). When a test is written on the board, the first stage of *Transposition by clefs* may be illustrated and practised, namely, by deleting the existing clef and signature, and substituting the Bass clef. Although the relative position of the notes on the staff remains the same, the use of the different clef necessarily *shifts the actual pitch* of the key, and the new key-signature will have to be added, *e.g.*:—

Transposition by change of clef.

(EXERCISE I above). (a) Original key: B major. etc. (b) Transposed version: D major. etc.

Therefore, when it is required mentally to transpose any exercise a 3rd higher (or a 6th lower), it is comparatively easy to do so by imagining the Bass clef instead of the Treble, and changing the signature accordingly.

In this connexion three points must be noticed:—

(i) That the transposition is of no use *when singing*, unless the correct pitch-names are used;

(ii) That the pupil will of necessity have to sing the transposed version in the locality of his own voice, *e.g.*:—

must be sung by a treble voice at this actual pitch:—

i.e., an octave higher than written. It may even be necessary, on occasion, to sing a passage *two* octaves higher, in order to bring it within the compass of the voice.

(iii) The pupil cannot deal with this method of transposition without a knowledge of the Bass clef; but where (as is generally the case) he has some acquaintance with the pianoforte, this will most probably have been acquired already in the piano-lesson.

NOTE.—This method of transposition by clefs (the only method commonly employed in France) may, of course, be indefinitely extended by the use of the C clef, as used for the Alto, Tenor and Soprano voices, etc.; but this should be reserved until the pupil is more advanced.

7. The following melodies are primarily intended for written dictation, but they may be used also as simple sight-singing tests. It is important that the melodies should be dictated and written *in more than one key*:—

Dictation (written).

(i)

(Dictate also in C major).

(ii)

(Dictate also in A major).

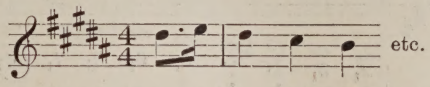
*** All Dictation Tests, after being written, should be sung by the pupil to degree-names, pitch-names, and *Lah*.

Melody-construction.

8. The following exercises in Melody-construction should be worked through:—

(i) Analyse the above melodies, and write two (or more) in exactly the same phrase-form and with the same scheme of keys.

(ii) Write a melody of about 16 to 20 bars, in the key of B, commencing thus:—



(iii) Write a melody beginning in the key of E, modulating to the key of B, and finishing in the original Tonic. (Use the plan of one of the above tunes.)

Keyboard work.

9. The scale of B should be shewn on the pianoforte keyboard (or keyboard-chart) and exercises should be sung from the teacher's pointing.

STEP II. The Sound E sharp and Key of F sharp major.

1. Singing and memorizing the example.

SCHUBERT (Op. 147).

Allegro giusto.

mf *f*

Key F♯. Key B.

*** Alternative example: Trio of Rhapsodie in B minor (Op. 79), Brahms.

2. Analysis. New key centre = F♯. Pitch-names of the new scale:—

F♯	G♯	A♯	B	C♯	D♯	E♯	F♯
1	2	3	4	5	6	7	1

3. Modulator Tests and "Oral" Dictation. (*See* par. 3 on page 2.)

4. Preliminary Reading Exercises.

Key F♯. Pitch of 1 =

(i) | 1 2 3 | 4 3 2 | 1 $6_{\downarrow}$ 1 | 2 – – | 3 5 6 | 4 2 $7_{\downarrow}$ | $5_{\downarrow}$ $6_{\downarrow}$ $7_{\downarrow}$ | 1 – – ||

Key F♯.

(ii) | F♯ A♯ C'♯ D'♯ | D'♯ – C'♯ – | B A♯ G♯ F♯ | F♯ – E♯ – |

| D♯ E♯ F♯ C'♯ | B – – A♯ | G♯ B D♯ E♯ | F♯ – – – ||

Key F♯ (and in other keys).

(iii) | d m s | f m | r m r d | r – – | $l_{\downarrow}$ $t_{\downarrow}$ | $s_{\downarrow}$ f m | s d m r m | d – – ||

5. Staff-modulator Exercises. Scale of F♯.

Key B.

$2_{\downarrow}$ $3_{\downarrow}$ $4_{\downarrow}$ $4_{\downarrow}$ $5_{\downarrow}$ $6_{\downarrow}$ $7_{\downarrow}$ 1 2 3 4 4 5

Key F♯.

$5_{\downarrow}$ $6_{\downarrow}$ $7_{\downarrow}$ 1 2 3 4 5 6 7 1'

Scale of F♯, to be sung and practised as follows :—

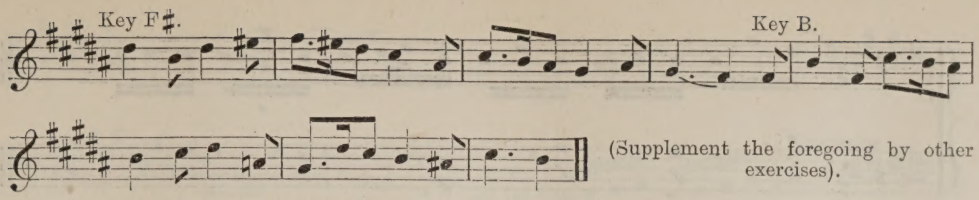
6. Melodies for Sight-singing, Phrasing, etc. (*See* Note on page 3.)

(i)

(ii)

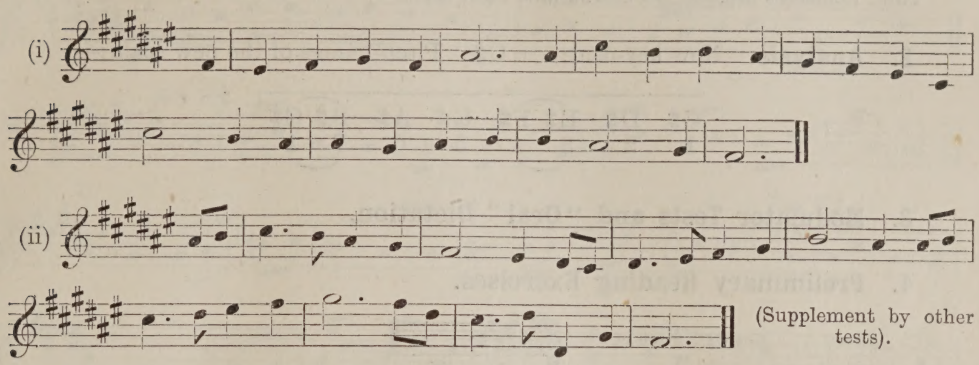
(iii)

(iv) Key B.



(Supplement the foregoing by other exercises).

7. Melodies for Dictation. (*See* Remarks in Sec. 7 of Step I.)

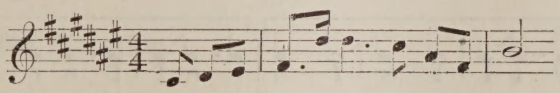


(Supplement by other tests).

8. Melody-construction.

(i) Write two melodies in the key of F♯, upon the rhythmic basis of any of the above exercises.

(ii) Write a melody, of about sixteen to twenty bars, commencing thus:—

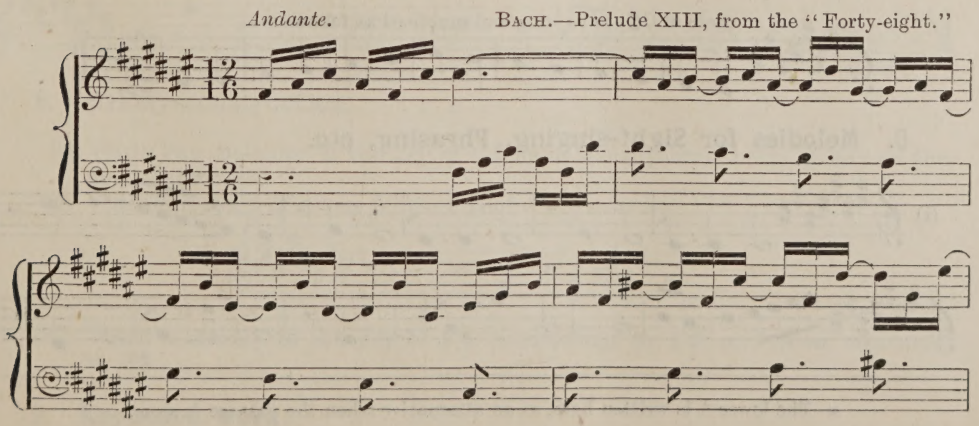


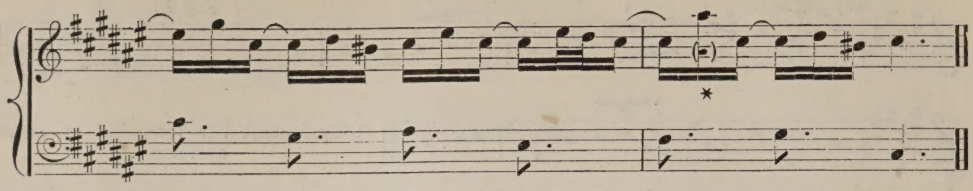
(iii) Write a melody, commencing in the key of B, modulating to F♯, and then returning to B.

9. Keyboard work. (As in previous Step.)

STEP III. The Sound B sharp and Key of C sharp major.

1. Singing and memorizing the example.





*** Alternative Examples: (a) first four bars of the Fugue following the above Prelude; (b) No. 2 of Three Romances (Op. 28), Schumann (first eight bars).

2. Analysis. New key-centre = C♯. Pitch-names of the new scale:—

C♯	D♯	E♯	F♯	G♯	A♯	B♯	C♯
1	2	3	4	5	6	7	1

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

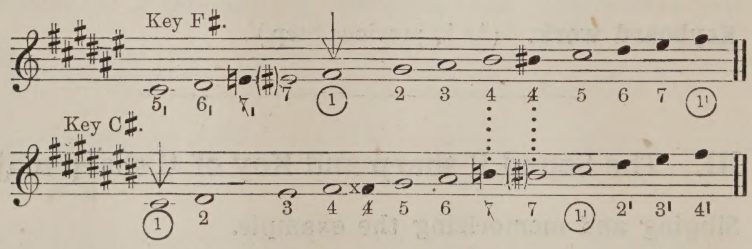
Key C♯. Pitch of 1 =

(i) | 1 3 5 1' | 7 6 7 6 | 5 4 4 3 | 2 1 5 – | 6 5 4 3 | 7 6 5 4 | 4 3 2 1 | 7, 2 1 – ||

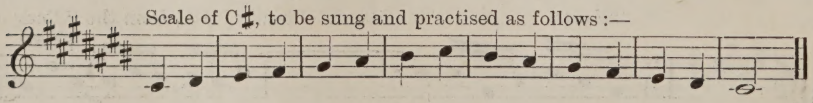
(ii) | C♯ E♯ | G♯ F♯ | E♯ F♯ | D♯ – | E♯ A♯ | G♯ C'♯ | A♯ B♯ | C'♯ – ||

(iii) | d r m | d' t l | l s | f m | r m f | f m r | s l m r | d ||

5. Staff-modulator Exercises. Scale of C♯.

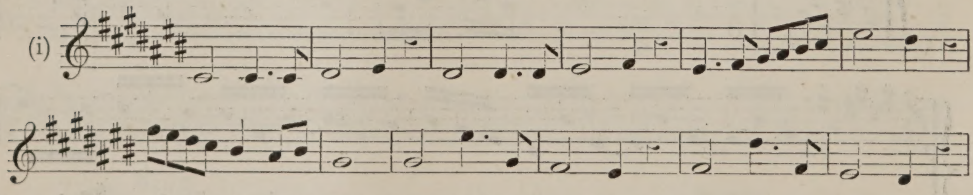


Scale of C♯, to be sung and practised as follows:—

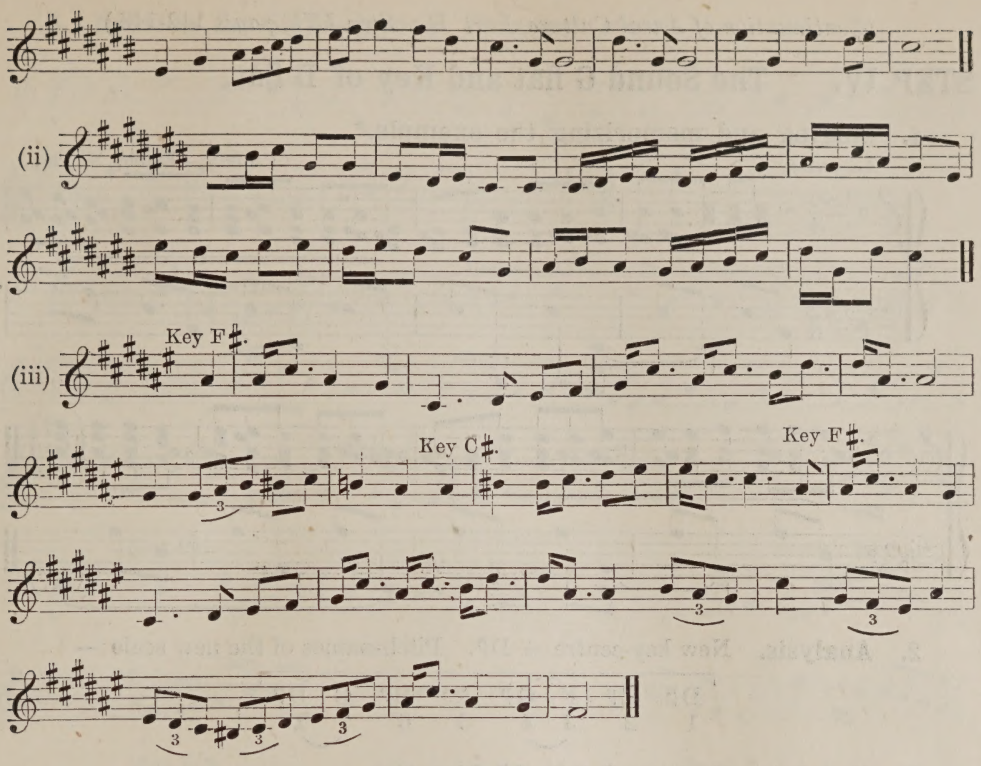


6. Melodies for Sight-singing, Phrasing, etc.

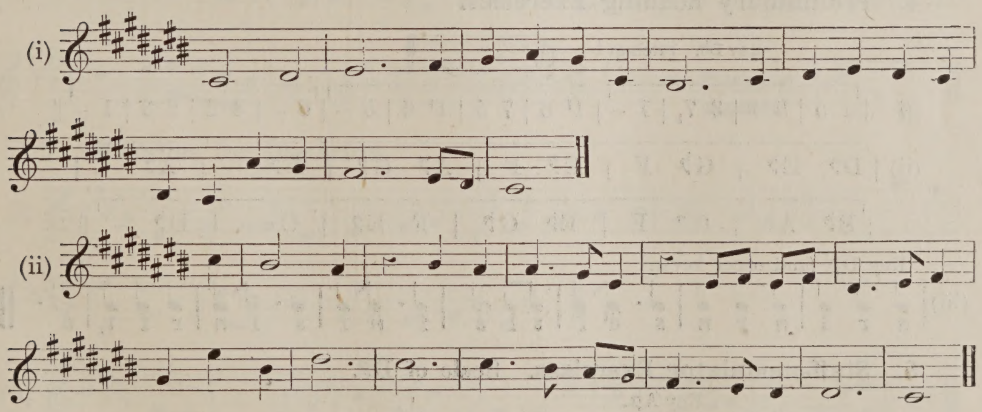
(i)



* The lower A is written here, as an alternative when the passage is *sung*.



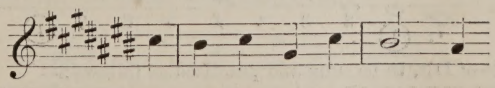
7. Melodies for Dictation.



8. Melody-construction.

(i) Write two melodies in the key of C♯ upon the rhythmic basis of any of the above exercises.

(ii) Write a melody of about 30 bars, beginning thus:—



(iii) Write a melody in the key of F♯, modulating to C♯, and then returning to F♯.

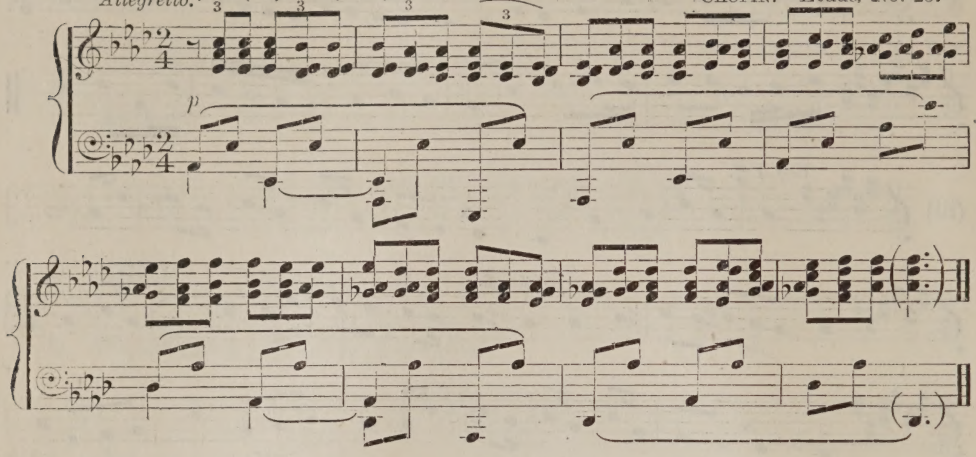
9. Keyboard work.

(*Continuation of Aural Culture, Part II; Step IXb, pages* 142-146.)

STEP IV. The Sound G flat and Key of D flat.

1. **Singing and memorizing the example.***

Allegretto. CHOPIN.—Etude, No. 26.

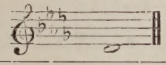


2. **Analysis.** New key-centre = D♭. Pitch-names of the new scale:—

D♭	E♭	F	G♭	A♭	B♭	C	D♭
1	2	3	4	5	6	7	1

3. **Modulator Tests and "Oral" Dictation.**

4. **Preliminary Reading Exercises.**

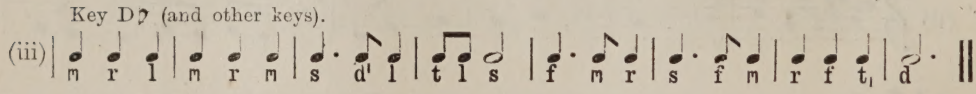
Key D♭. Pitch of 1 = 

(i | 1 5 | 5 4 | 3 7_{ι} | 1 – | 1' 6 | 7 5 | 1' 6 | 5 – | 6 – | 3 2 | 2 3 | 1 – ||

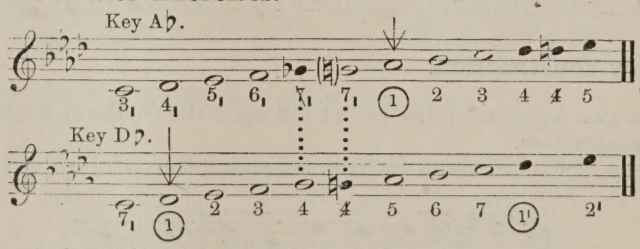
(ii) | D♭ E♭ | G♭ F | E♭ F | A♭ G♭ | B♭ – | A♭ – |

| B♭ A♭ | G♭ F | E♭ G♭ | F E♭ | C – | D♭ – ||

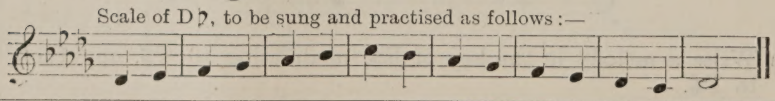
Key D♭ (and other keys).

(iii) 

5. **Staff-modulator Exercises.** Scale of D♭.



Scale of D♭, to be sung and practised as follows:—



* It should be observed that the new sound, G♭, occurs in one of the middle parts of the harmony in this example.

6. Melodies for Sight-singing, Phrasing, etc.

(i)

(ii)

(iii) Key A♭. Russian Rhythm. Fine. Key D♭. Key A♭. Key E♭. D.C.

7. Melodies for Dictation.

(i)

(ii)

8. Melody-construction.

(i) Write a melody in the key of D♭ upon the rhythmic basis of Exercise No. (i) in Sec. 6 above.

(ii) Write a melody of 16 bars, beginning thus :—

(iii) Analyse the modulations in melody No. (iii) in Sec. 6 and write an original melody carrying out the same scheme of keys.

9. Keyboard work.

STEP V. The Sound C flat and Key of G flat.

1. Singing and memorizing the example.

E.R.

Lento. ♩ = about 76. Key G♭.

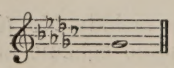
p *poco rubato.* *mf* *cres.* *cres.* Key D♭. *p* *poco rit.* *poco rit.* *p*

2. Analysis. New key-centre = G♭. Pitch-names of the new scale:—

G♭	A♭	B♭	C♭	D♭	E♭	F	G♭
1	2	3	4	5	6	7	1

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

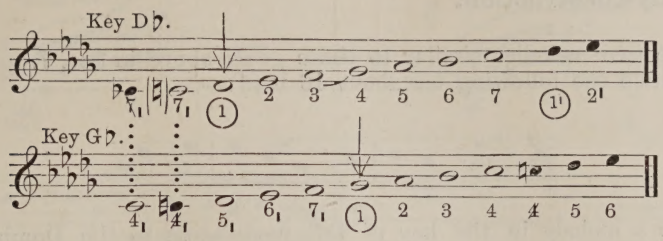
Key G♭. Pitch of 1 = 

(i) | 1 2 3 | 4 3 2 | 1 3 6 | 6 5 – | 7 6 5 | 4 3 2 | 6_1 7_1 2 | 1 – – ||

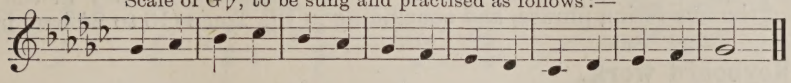
(ii) | G♭ F | E♭ G♭ | A♭ C'♭ | B♭ A♭ | A♭ B♭ | E'♭ D'♭ | C'♭ A♭ | G♭ – ||

(iii) | d | d · m m s | l | s | f m t, d | m | f r | r · d t, s, | l, d | t, l, | s, · r | d · ||

5. Staff-modulator Exercises. Scale of G♭.

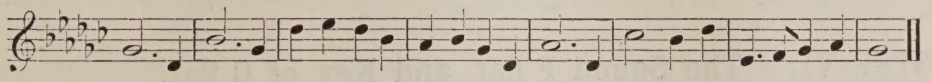


Scale of G♭, to be sung and practised as follows :—

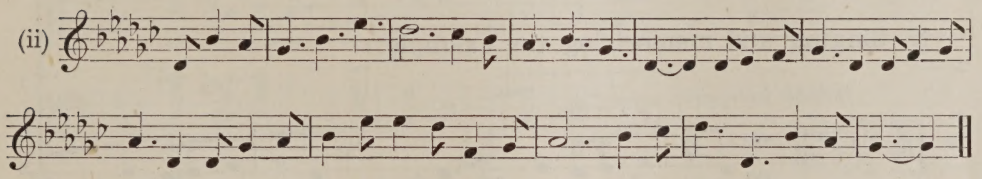


6. Melodies for Sight-singing, Phrasing, etc.

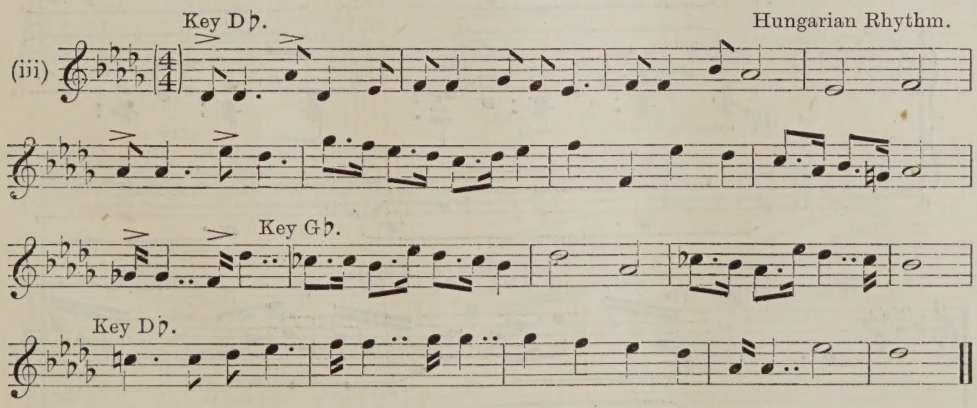
(i)



(ii)

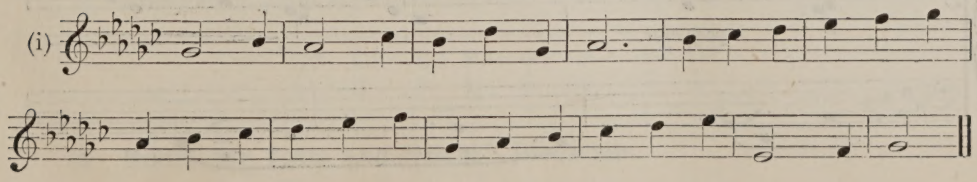


(iii)

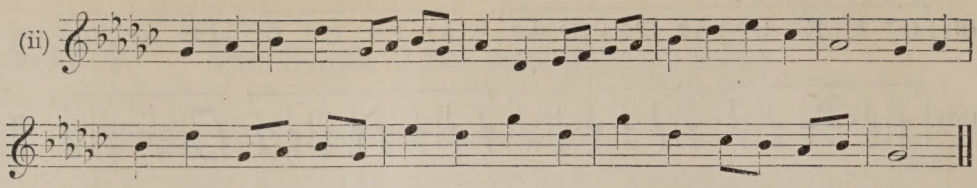


7. Melodies for Dictation.

(i)

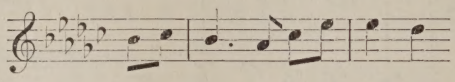


(ii)



8. **Melody-construction.**

(i) Write two melodies similar to those given above in Sec. 7.
(ii) Continue the following for about 16 bars :—

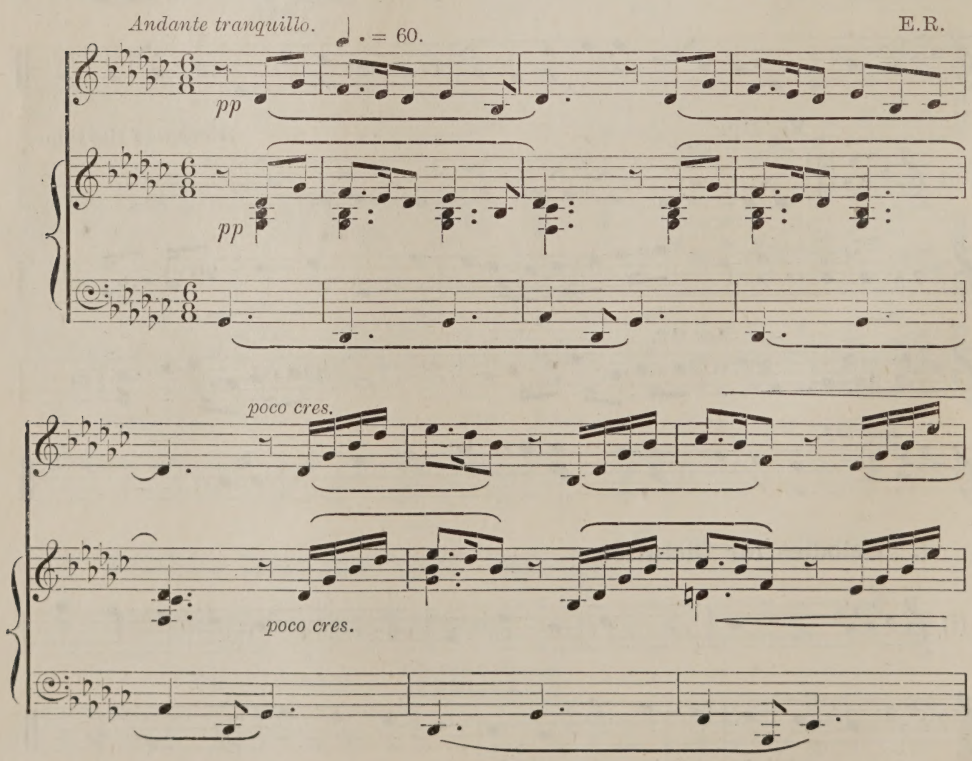


(iii) Write a melody in the key of D♭, modulating to the Dominant key at the end of the 8th bar, touching on the Sub-dominant key in the course of the answering phrase, and concluding in the Tonic (16 to 24 bars in all).

9. **Keyboard work.**

STEP VI. The Sound F flat and Key of C flat.

1. **Singing and memorizing the example.**



Key C♭.

mf p mf p L.H.

Ped. *

Key G♭.

p p

rit. dim. . e . rit.

rit. dim. . e . rit.

Ped. * Ped. *

2. Analysis. New key-centre = C♭. Pitch-names of the new scale:—

C♭	D♭	E♭	F♭	G♭	A♭	B♭	C♭
1	2	3	4	5.	6	7	1

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

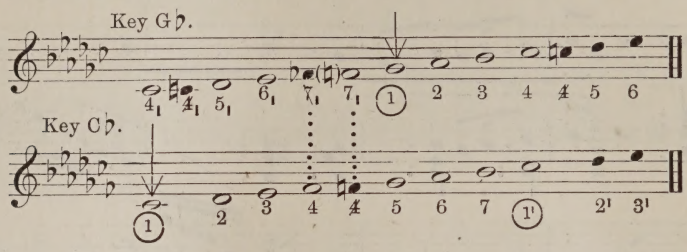
Key C♭. Pitch of 1 =

(i) | 1 2 3 | 2 3 4 | 3 5 1' | 7 – – | 1' 2' 7 | 1' 5 6 | 4 3 2 | 1 – – ||

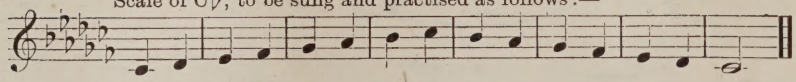
(ii) | C♭ D♭ | E♭ C♭ | G♭ A♭ | G♭ – | C'♭ B♭ | D'♭ C'♭ | G♭ A♭ | C'♭ – ||

(iii) | d r m | r m f | s l s d' t l | l s | f m | r m f s l s | l m' r' t | d' ||

5. Staff-modulator Exercises. Scale of C♭.

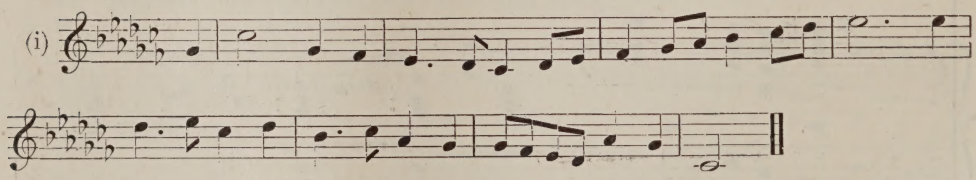


Scale of C♭, to be sung and practised as follows :—

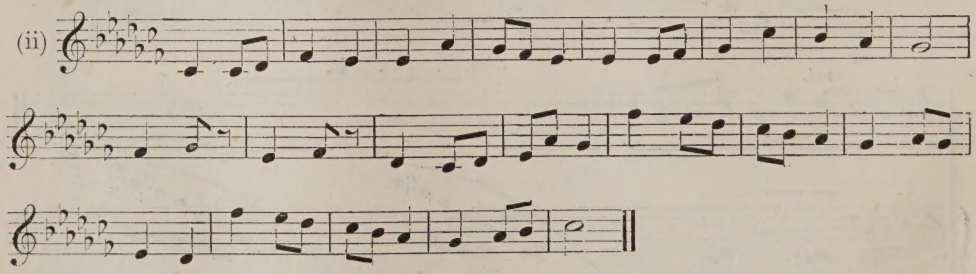


6. Melodies for Sight-singing, Phrasing, etc.

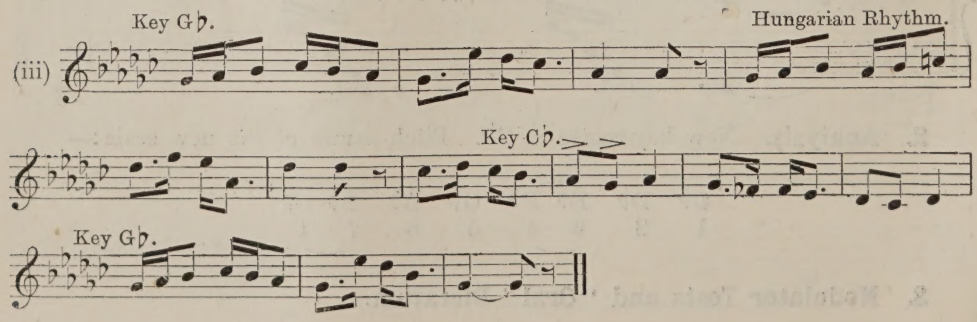
(i)



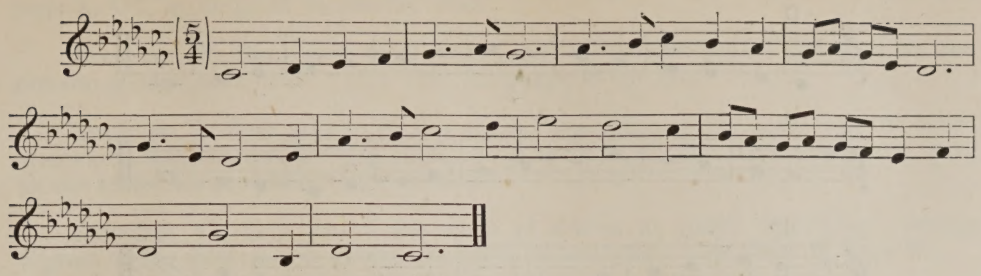
(ii)



(iii)



7. Melody for Dictation.



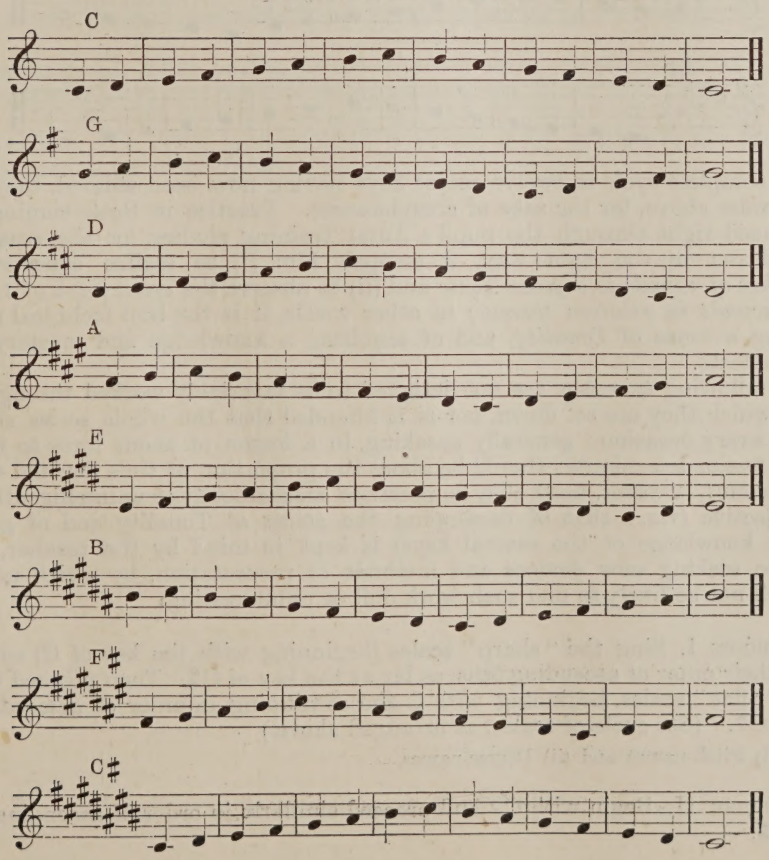
8. Melody-construction.

(i) Write three original tunes in C♭.
(ii) Write an original tune in G♭, modulating to the Dominant and Subdominant in suitable places, and ending in the Tonic.

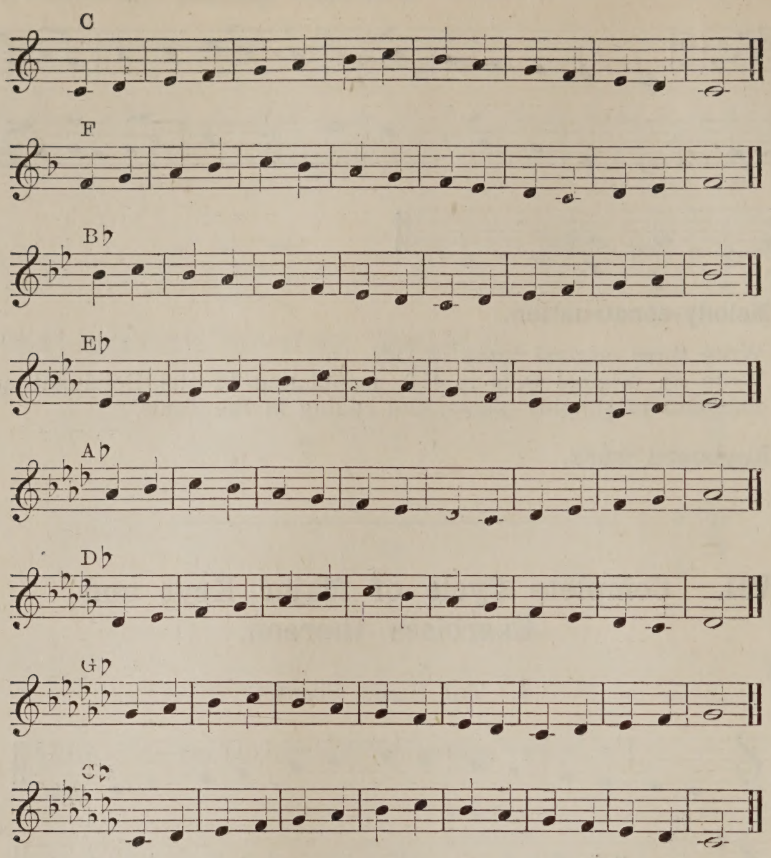
9. Keyboard work.

STEP VII. Complete Cycle of Major Keys and Exercises thereon.

I. The Sharp Scales.



II. The Flat Scales.



The complete cycle of twelve major keys having now been studied, they are set forth in order above, for the sake of completeness. Practice in Scale-singing should be continued right through the pupil's Aural Training studies, for the reason that, if carried out in the right way, it compels him (i) to realize consciously the *relationship of sounds to a given Tonic* and (ii) to observe the *exact pitch of the Tonic and all sounds in relation thereto;* in other words, it is the best technical means of developing a sense of *Tonality*, and of acquiring a knowledge and mastery of *Key* and key-effects.

The following exercises are not designed to be invariably worked through in the order in which they are set down, nor is it intended that the whole series should be taken on every occasion; generally speaking, in a lesson of about forty to forty-five minutes, five or ten minutes should be about the proportion of time devoted to them. On no account, however, must they be practised mechanically or unintelligently; if the main objective (viz.: that of developing the sense of Tonality and of gaining a thorough knowledge of the several keys) is kept in mind by the teacher, he will always be seeking new devices and methods of presentation, by which means his pupils will not be likely to find such work dull or uninteresting.

Exercise I. Sing the "sharp" scales (beginning with the key of C) continuing them in their order of ascending 5ths, as far as the key of C♯. Then proceed similarly with the "flat" scales, beginning with C and continuing in order of *descending* 5ths as far as C♭. (*See* cycle of scales, as arranged above.)

Use (i) Pitch-names and (ii) Degree-names.

Exercise II. Begin with C♭ and proceed similarly in order of ascending 5ths as far as C♯.

EXERCISE III. The same as Exercise II, only beginning with C♯ and working back to C♭, in order of *descending* 5ths.

EXERCISE IV. Sing each scale, beginning first on the Tonic, and then on the remaining degrees in order. (*See* Part II, pages 49 and 50.)

EXERCISE V. Sing groups of two scales, beginning *on the same note* for each; afterwards take three scales, beginning on the same note; then four scales, etc., until all the scales are practised in this manner.

EXERCISE VI. Sing round the cycle of scales, at times "thinking" certain degrees of the scale, and at others, the *whole* of the scale. (*See* Part II, page 50.)

EXERCISE VII. Sing the scales, using (at various times) pitch-names, degree-names, and *Lah*, changing from one to another of these at a word of command from the teacher.

EXERCISE VIII. Sing the scales upon different time-patterns, and in phrase-form. (*See* Part II, pages 63 and 74.)

EXERCISE IX. The teacher improvises (or plays an extract for some work) in a particular key (finishing preferably on a note other than the Tonic); the pupil should then sing the Tonic to *Doh* and proceed upwards along the scale-line to the note he thinks is C, C♯, or C♭ (as the case may be). He should then descend to the octave of this note, ascending again until the Tonic is reached. By his recognition of the pitch of C through the medium of his voice, he should have comparatively little difficulty in arriving at the actual pitch of the particular Tonic, and—as a consequence—of the key of the example.

EXERCISE X. Sing the scales in any order called for by the teacher.

EXERCISE XI. After having heard a phrase sung or played in any particular key, the pupil should sing its scale to the *pitch-names.*

EXERCISE XII. After having heard a phrase sung or played, the pupil should sing the pitch-name of its *Tonic*, or merely give its name.

SECTION II.

THE CHROMATIC ELEMENTS OF A KEY.

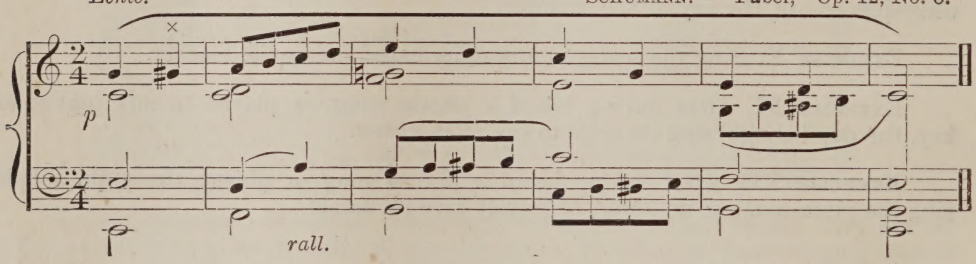
The raised 5th, 2nd and 6th; the lowered 3rd, 6th and 5th.

STEP I. The raised 5th—Key C.

As each new sound dealt with in this Section of the present volume is presented in exactly the same way as in Section I., and as that method of presentation is similar to that in connexion with the teaching of the raised 4th and lowered 7th, explained in detail in Part II, it will be sufficient merely to indicate here the successive stages of this presentation.

1. Singing and memorizing the example.

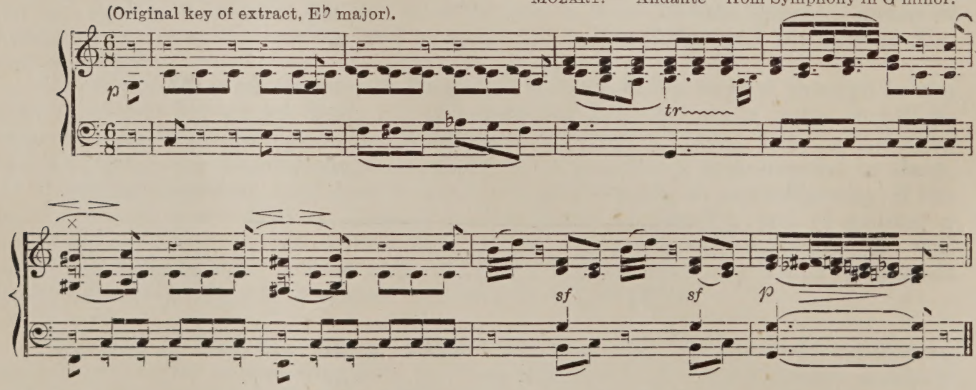
Lento. SCHUMANN.—"Fabel," Op. 12, No. 6.



ALTERNATIVE EXAMPLE.

MOZART.—"Andante" from Symphony in G minor.

(Original key of extract, E♭ major).



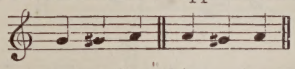
2. Analysis. The new sound between the 5th and 6th degrees, being regarded as the *raised 5th*, is indicated *5̸*, and is named *Se*, its pitch-name in key C being G♯.

3. Modulator Tests and "Oral" Dictation. The Modulator should be drawn on the blackboard (with the raised 4th and lowered 7th). When the pupil

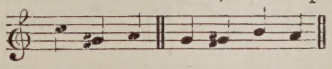
has discovered the new sound *Se*, (the raised 5th), but not before, it should be indicated on the modulator as shewn below :—

MODULATOR.		
Pitch-names.	Degree-names.	Numerals.
C'	DOH'	1'
B	TE	7
b♭	taw	♭7
A	LAH	6
g♯	se	♯5
G	SOH	5
f♯	fe	♯4
F	FAH	4
E	ME	3
D	RAY	2
C	DOH	1

N.B.—The new chromatic note should at first be approached and quitted *by step, e.g.*:—



As soon as the pupil has become accustomed to this, such leaps as the following may be used :—



4. Preliminary Reading Exercises. The following should be sung to pitch-names, degree-names, and *Lah.**

Pitch about C to E.

(i) { | d m s l | s se l — | t d' t l | l se l s | d' s se l }

{ | s fe fe s | se — l t | d' — — — ||

Pitch about C or D.

(ii) { | s fe s se | l se l t | r' d' t l | se l s | f | m f fe s }

{ | fe s se l | d' ta l se | l t d' — ||

Pitch about C to F.

(iii) { | m f fe | l se l | r m f | s fe s | d d' l | se l s | s m f | r — — }

{ | m f fe | s — se | l se l | s — | f | m r l | fe s d' | se l t | d' — — ||

Pitch about C or D.

(iv) | 1 2 3 | 5 — — | 5 6 | 6 5 | 5 6 7 | 1' 2' 3' 2' | 1' 6 5 6 7 | 1' — — ||

* Pitch-names should be used only when the pupil is requested to sing *in a special key*, the fixed pitch of which is communicated to him, or which he knows.

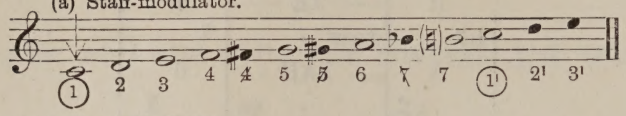
(v) | 5 5 | 5 6 3 4 | 4 5 1 | 4 – 3 7, 1 | 2 3 2 1 2 | 5 5 | 6 5 6 7 | 2' 1' ||

(vi) | C' B A G♯ | A G F E | F F♯ G G♯ | A B G – |

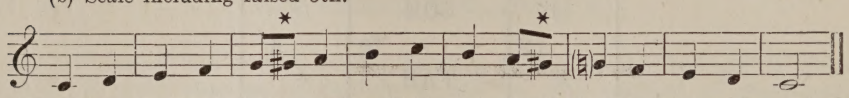
| E' D' B C' | C' B G♯ A | G G♯ A D | F E C – ||

5. Staff-modulator Exercises and Scale-singing.

(a) Staff-modulator.



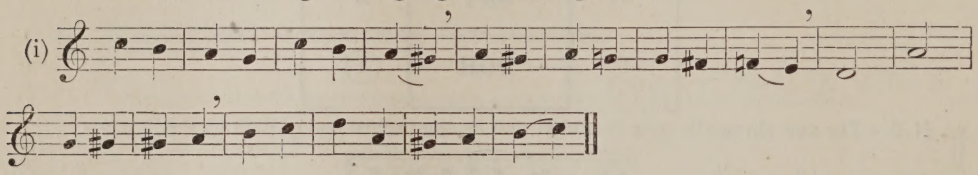
(b) Scale including raised 5th.



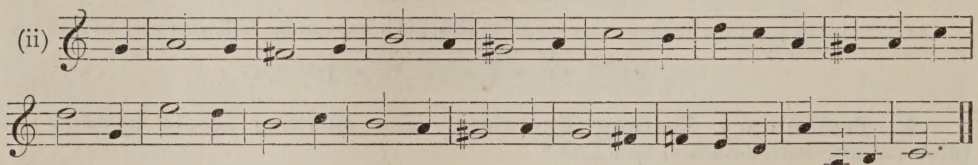
* The chromatically altered note, in scale-singing, should be sung as a quicker note between successive crotchet beats, as at *

6. Melodies for Sight-singing, Phrasing, etc.

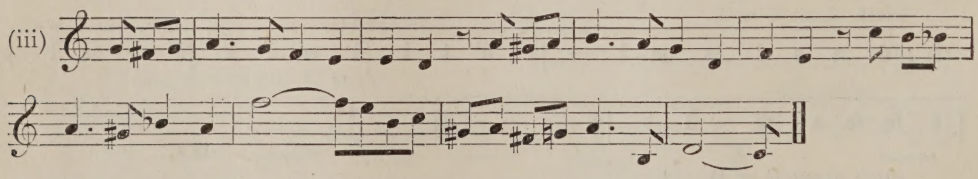
(i)



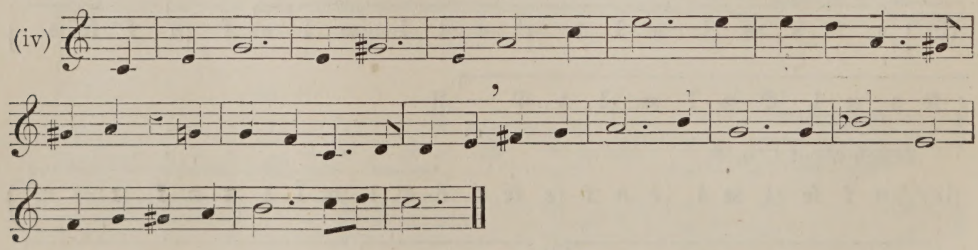
(ii)



(iii)

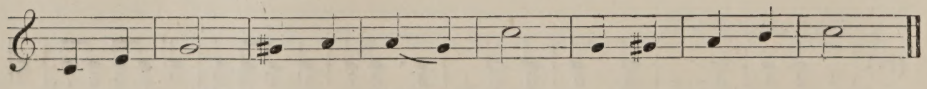


(iv)

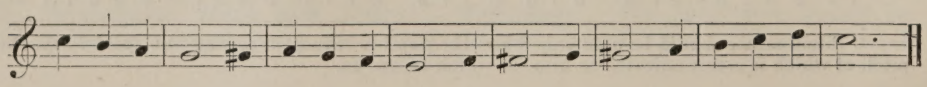


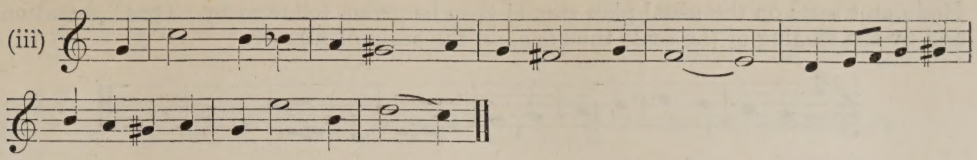
7. Melodies for Dictation.

(i)

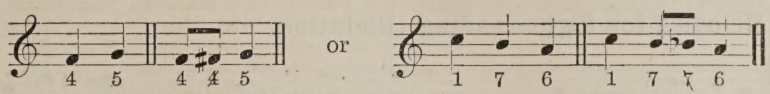


(ii)



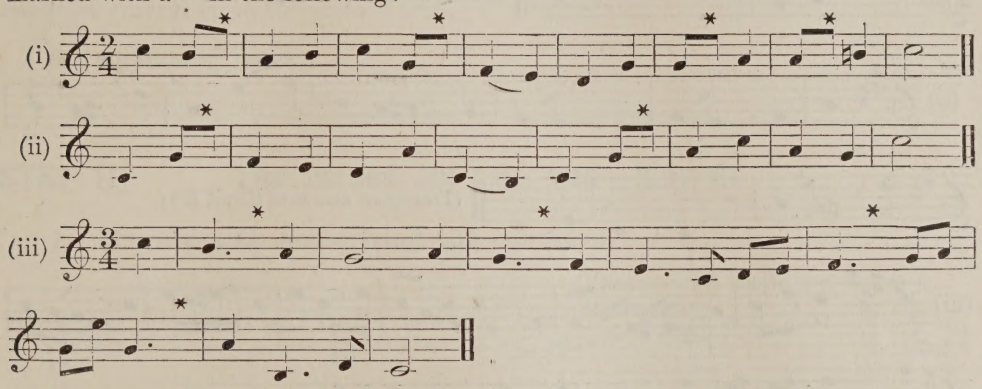


8. Melody-construction. The chromatic notes of a scale may be used in the form of "passing notes," lying between adjacent diatonic scale-degrees, *e.g.* :—

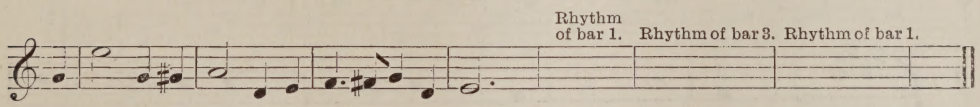


These may be termed "chromatic passing-notes."

Exercise I. Add chromatic passing-notes in quaver time-values at the places marked with a * in the following :—



Exercise II. Continue the following, using chromatic passing-notes :—



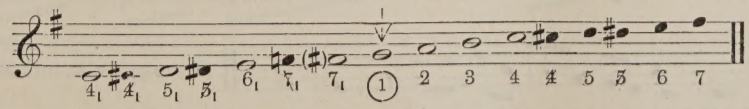
Exercise III. Write original melodies, using chromatic passing-notes.

9. Keyboard work.

Application of the raised 5th to other Major Keys.*

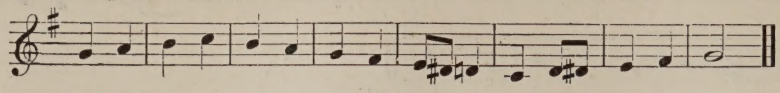
The process of introducing this new note in reference to the other keys follows exactly the same lines as set forth in the preceding pages of this Step, but the following shortened plan will in most cases be all that is necessary.

1. Write the particular scale on a blackboard and elicit the name of the raised 5th, as also those of the raised 4th and lowered 7th (*e.g.*, with the key of G) :—



* The question whether the raised 5th shall be applied to the key of G and the remaining major keys, before Steps II, III and IV of this Section are taken, must be left entirely to the teacher's discretion; but that the raised 5th and all the other scale-degree inflexions must be applied to *all* the various keys, at some stage of the pupil's work, is obvious.

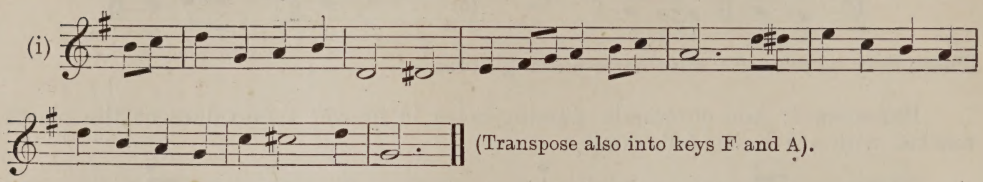
Modulator tests on the usual plan should then be given, followed by "Oral" dictation and by the singing of the scale thus (*e.g.*, in the scale of G):—*



2. Preliminary Reading Exercises. Sing the preliminary exercises on pages 21 and 22 to the pitch-names of the particular key that is being studied.†

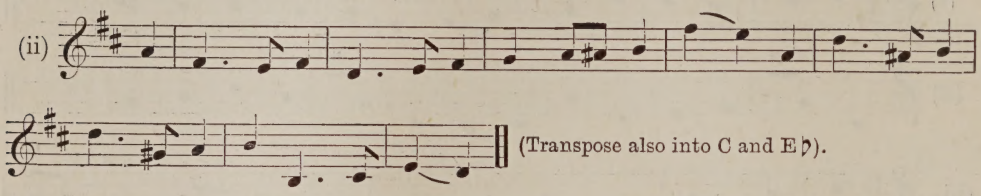
3. Melodies for Sight-reading, Dictation, etc.

(i)



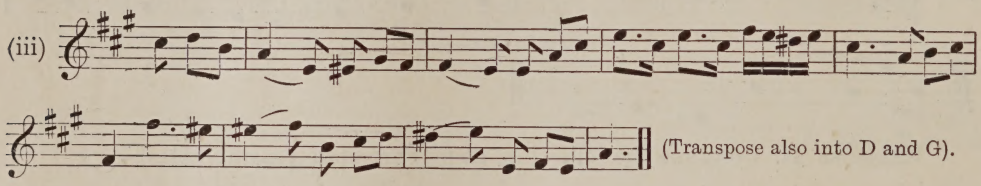
(Transpose also into keys F and A).

(ii)



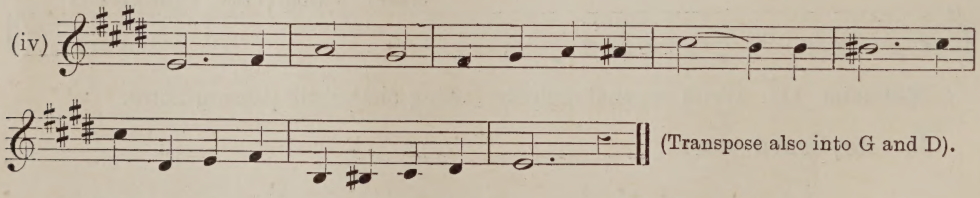
(Transpose also into C and E♭).

(iii)



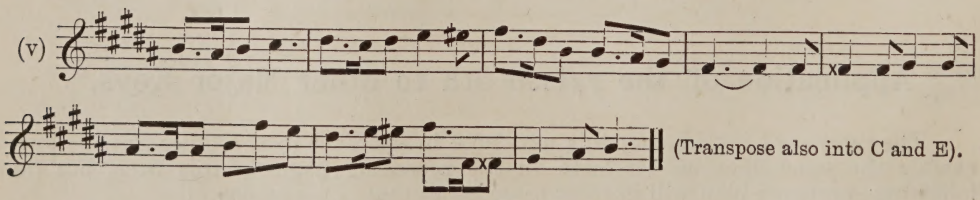
(Transpose also into D and G).

(iv)



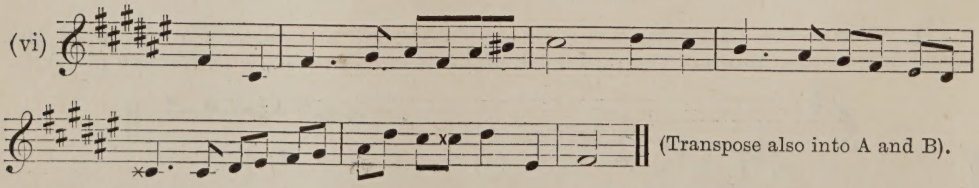
(Transpose also into G and D).

(v)



(Transpose also into C and E).

(vi)



(Transpose also into A and B).

---

* *See* remark in Sec. 5, on page 22, as to insertion of chromatic note in scale-singing.

† If this transposition should cause any part of an exercise to extend beyond the convenient limits of the pupil's voice, that part should be sung an octave lower, or otherwise modified by the teacher.

(vii)

(Transpose also into E and B).

NOTE.—The pupil should by this time be capable of hearing readily and grasping consciously the various chromatic alterations or decorations made by the use of 4, 7 or 5, and the teacher should constantly revert to musical compositions in which they are found, in order that the beauty of such incidents may be fully appreciated. Familiar examples of the use of the raised 5th are to hand in the following Sonata-movements of Beethoven:—

(i) Op. 31, No. 3 (first eight bars of *Menuetto*);
(ii) Op. 7 (opening sentence of Rondo);
(iii) Op. 53 (*Molto adagio*—bars 9–13);
(iv) Op. 54 (First movement—bars 8–16);
(v) Op. 14, No. 1 (Rondo—bars 21–30; key B major), etc.

4. Melody-construction. Write melodies in all keys, using any of the resources studied up to the present time.

5. Keyboard work.

STEP II. The raised 1st and 2nd—Key C.

1. Singing and memorizing the example.

Adagio grazioso. BEETHOVEN.—Sonata, Op. 31, No. 1.

p *simile.* *sf*

N.B.—The pupil should sing the above as far as the first note of bar 5; the compass of the average voice would, of course, render the remainder of the example difficult.

2. Analysis. The new sound between 1 and 2, being regarded as the raised 1st, is indicated thus, 1, and is named *De*, its pitch-name in key C being C♯. The sound between 2 and 3, being regarded as the raised 2nd, is indicated thus, 2, and is named *Re*, its pitch-name in key C being D♯.

3. Modulator Tests and "Oral" Dictation.

MODULATOR.		
Pitch-names.	Degree-names.	Numerals.
C'	— DOH' —	(1')
B	— TE —	7
b♭	taw ·	7̶
A	— LAH —	6
g♯	se	5̶
G	— SOH —	5
f♯	fe	4̶
F	— FAH —	4
E	— ME —	3
d♯	· re	2̶
D	— RAY —	2
c♯	· de	1̶
C	— DOH —	(1)

4. Preliminary Reading Exercises.

Pitch about C to E♭.

(i) { d m re | m m r de | r r m f | fe s se l | s s d' de' | r' s r' re' }

{ | m' d' t l | s se l t_1 | d ||

(ii) { | m re m | m — r | r de r | r — d | d de r | re — m | f fe l | s — — }

{ | m' r' de' | de' — r' | r' d' t | t — d' | r m f | s se l | m re m | d — — ||

(iii) | d | de r r re | re m s fe s l | s se l t d' t l t d' | r' re' m' s | s l t d' | d — — ||

(iv) | 1 · 1̶ 2 | 2 · 2̶ 3 | 3 4 4̶ 5 1 | 2 · 1̶ 2 | 5 5̶ | 1̶ 6 1' 2' | 5 · 4̶ 4 2 | 1 — — ||

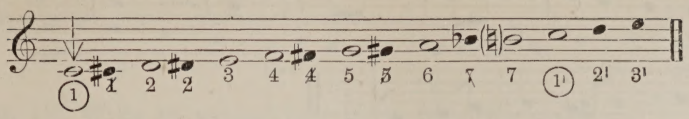
(v) | 3 2 | 3 · 4 2 | 1̶ 2 | 3 2 3 · 4̶ 5 | 5 5̶ | 7 6 · 5 4̶ 4 3 | 2 · 1̶ 2 2 |

| 3 · 5 1 | 1 2 3 | 5 4 — | 3 2 1 | 5̶ 5̶ 6 7 6 · 5 | 1' · ||

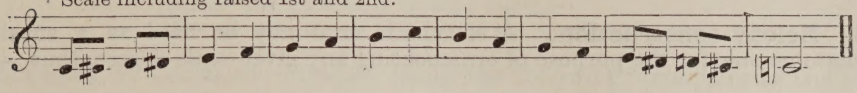
(vi) | C E D♯ E | G A F♯ G | C' B B♭ A | G G♯ A G | E' D'♯ D' C' |

| D' C'♯ C' B | A – D – | G F♯ F E | D♯ – – E | F D C – ||

5. Staff-modulator Exercises and Scale-singing.

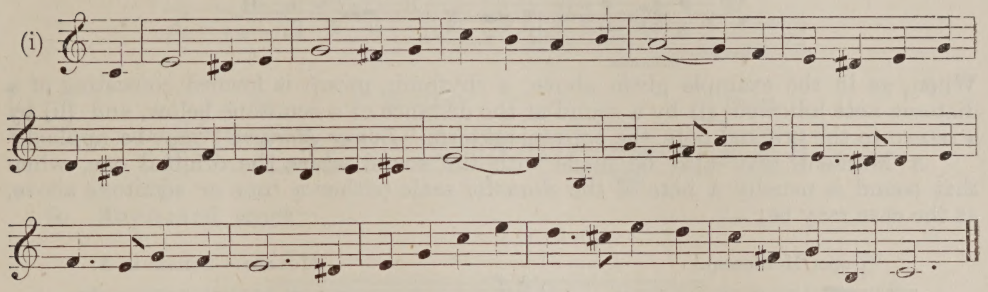


Scale including raised 1st and 2nd.

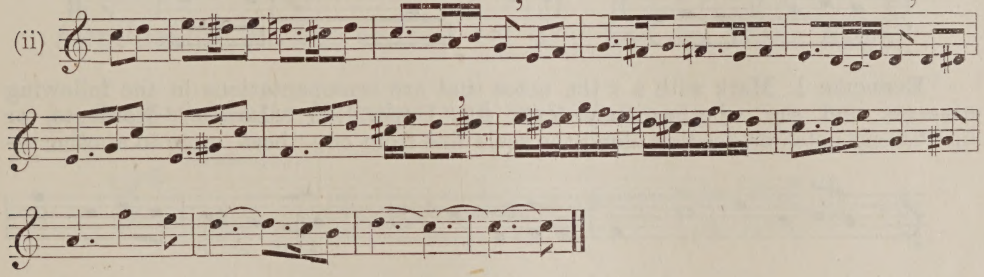


6. Melodies for Sight-singing, Phrasing, etc.

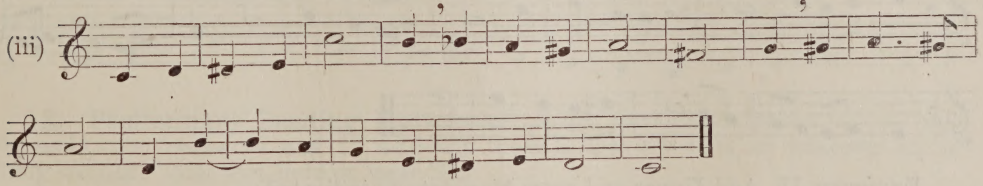
(i)



(ii)

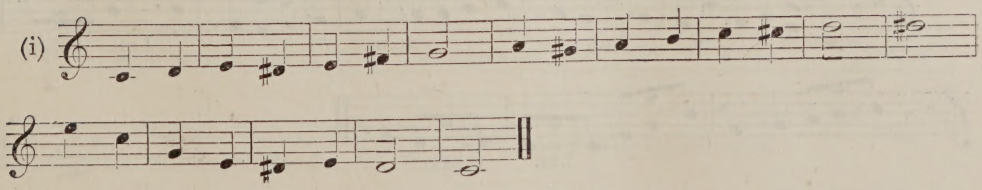


(iii)

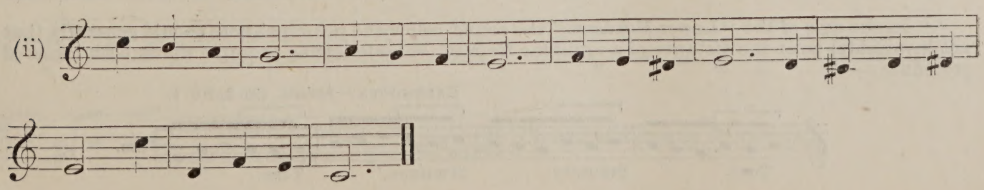


7. Melodies for Dictation.

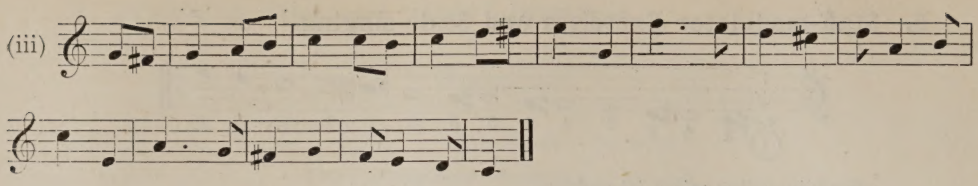
(i)



(ii)

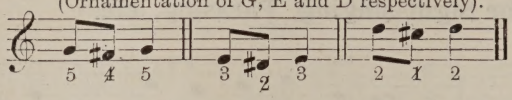


(iii)



8. Melody-construction. A chromatic note may be used as a substitute for a diatonic one, for the purpose of ornamenting any given scale-degree, thus :—

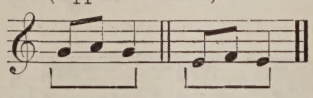
(Ornamentation of G, E and D respectively).



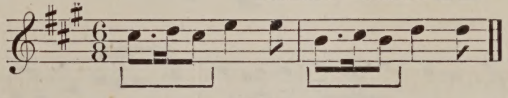
When, as in the example given above, a rhythmic group is formed consisting of a diatonic note followed (i) by a sound at the distance of a semitone below, and (ii) by a return to the original note, the convenient term "*Lower Mordent*" may be applied.*

A Mordent may also be made with the sound *above* the original one, when that sound is usually a note of the *diatonic* scale (either a tone or semitone above, as the case may be) :—

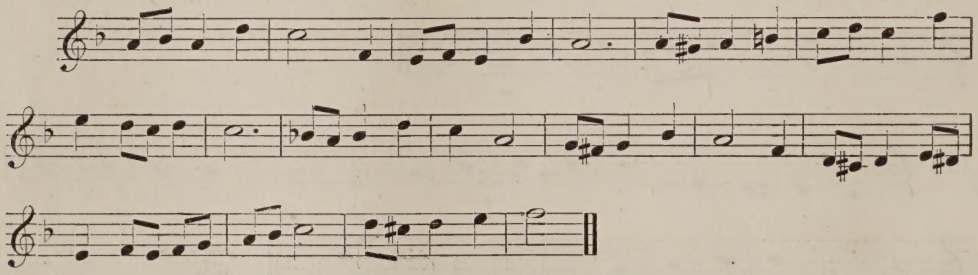
(Upper Mordents).



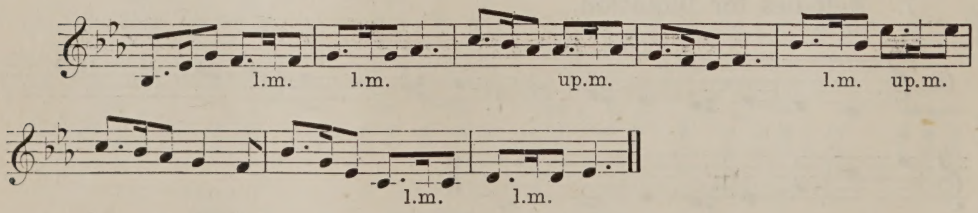
MOZART.—Sonata in A.



EXERCISE I. Mark with a x the notes that are ornamentations in the following passages, and say whether they form (i) "Upper" or "Lower" Mordents, or (ii) Passing-notes proceeding along the scale line from one "beat"-note to another:—



EXERCISE II. Add Upper or Lower Mordents as indicated :—



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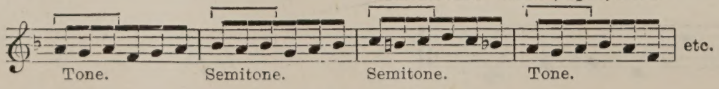
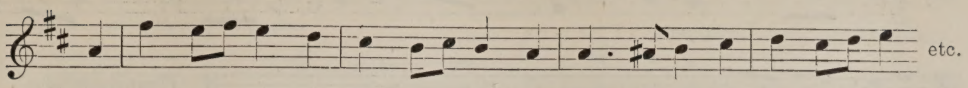
* In the case of the "Lower Mordent," the sound below the principal note should generally (but not invariably) be at the distance of a semitone from it. The following example shews both forms of procedure :—

BEETHOVEN.—Sonata, Op. 2, No. 1.



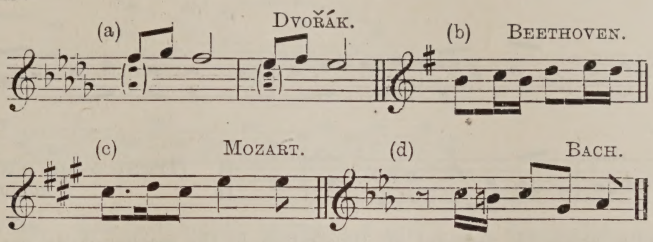
EXERCISE III. Continue the following, using the new resources :—



EXERCISE IV. Write an original tune to the following words :—

"Daisies and buttercups growing together;
How do you like all this horrid wet weather?"

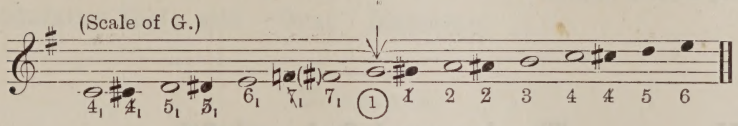
EXERCISE V. Construct melodies, using the following time-patterns and pitch-ornamentations :—



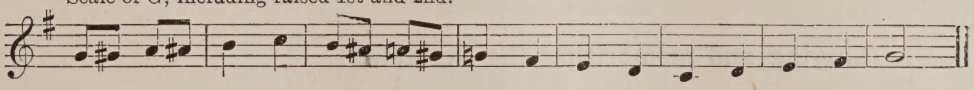
9. Keyboard work.

Application of the raised 1st and 2nd to other Keys.

1. Staff-modulator Exercises and Scale-singing.

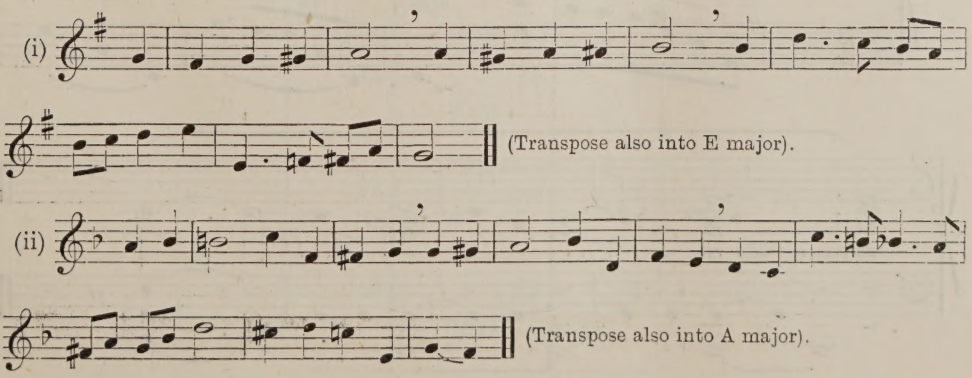


Scale of G, including raised 1st and 2nd.



2. Preliminary Reading Exercises. Work through Exercises (i), (ii), (iii), (iv) and (v) on pages 21 and 22, adapting these to the key of G, or whatever key is being studied. (*See* foot-note on page 24.)

3. Melodies for Sight-reading, Dictation, etc.



(iii)

(Transpose also into A♭ major.)

(iv)

(Transpose also into B major and G major).

NOTE.—Readily accessible material for illustration by the teacher of the use of the raised 1st and 2nd will be found in the following Sonata-movements of Beethoven:—

(i) Op. 22 (*Andante con molt' espressione*—first complete sentence; also in the Second Subject of the same movement, bars 18–25, in key of B♭);
(ii) Op. 26 (Variation V—last eleven bars);
(iii) Op. 31, No. 2 (*Adagio*—bars 18–21 in key B♭; and bars 22–27, in key F).

4. Melody-construction. Apply the work on pages 28 and 29 of this Step to the particular key being studied.

5. Keyboard work.

STEP III. The lowered 3rd and 6th.

1. Singing and memorizing the example.

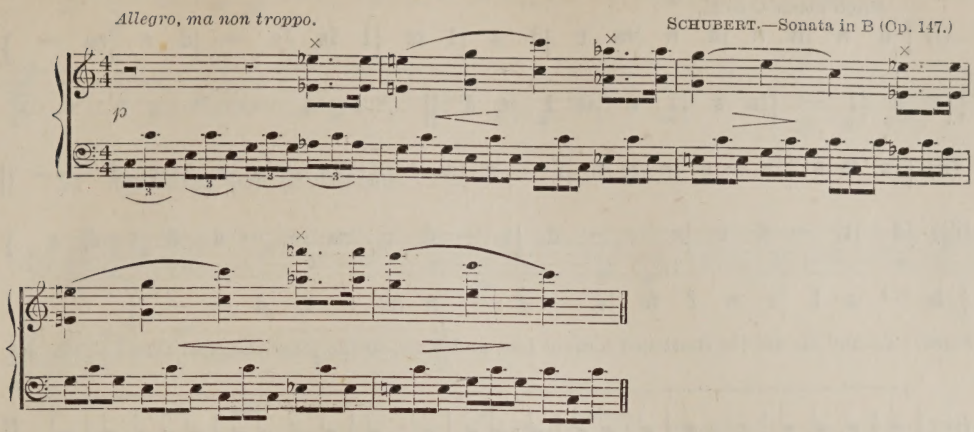
(Original key of extract, D major.) EDWARD MACDOWELL.—"Sonata tragica."

Allegro.

mf

dolciss e molto rit. *ppp*

ALTERNATIVE EXAMPLE.



2. Analysis. The new sound between 3 and 2 in a descending scale (or under certain harmonic conditions) is usually regarded as the lowered 3rd, and not as the raised 2nd. In the same way the sound between 6 and 5 is regarded as the lowered 6th and not as the raised 5th.

Note that on the modulator the lowered 3rd and 6th are placed slightly lower than the raised 2nd and the raised 5th, for the reason that, except upon a keyboard instrument, the former usually feel a shade flatter than the latter.

The degree-name for the lowered 3rd (indicated ʒ) is *Maw*, and that for the lowered 6th (indicated ɣ) is *Law*. The pitch-names when Doh is C = E♭ and A♭ respectively.

3. Modulator Tests and "Oral" Dictation.

MODULATOR.		
Pitch-names.	Degree-names.	Numerals.
C'	— DOH' —	(1')
B	— TE —	7
b♭	taw ·	ʒ
A	— LAH —	6
g♯	· se	5̸
a♭	law	ɣ
G	— SOH —	5
f♯	· fe	4̸
F	— FAH —	4
E	— ME —	3
d♯	· re	2̸
e♭	maw	ʒ
D	— RAY —	2
c♯	· de	1̸
C	— DOH —	(1)

4. Preliminary Reading Exercises.

Pitch about C to E.

(i) {|d m |re m |d m |ma r |d s |l se |l la |s — |d m |ma — }

{|r d |l — |la s |l s |se l |t d' ||

(ii) {|s fe s |la — s |m re m |f — m |ma r d |ma s la |s l t |d' — — ||

(iii) {d |t_1 — d r |m — — d |t_1 — d r |ma — — d |d' t d' s }

{|la — s l |r m f fe |s — f — |m ma — r |d — — ||

NOTE.—La and Ma are the shortened form of Law and Maw, on the same principle that d = Doh, etc.

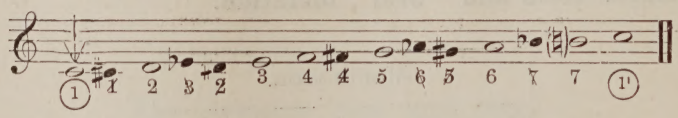
(iv) | 5 | 1' 7 6 | 5 6 | 5 4 4 | 2 2 3 | 4 3 | 3 2 1 5 | 6 5 6 7 | 1' ||

(v) | 3 2 | 3 1 2 | 3 2 1 5 5 4 | 5 5 6 7 6 5 6 5 | 3 3 2 | 1 6 5 3 2 | 1 ||

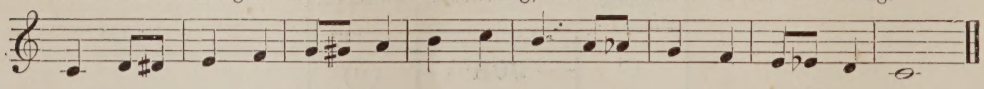
(vi) | C | E D E C | F E♭ D – | D – F A | A♭ – G | C | E♭ D C D♯ |

| E – D B_1 | C – – ||

5. Staff-modulator Exercises and Scale-singing.

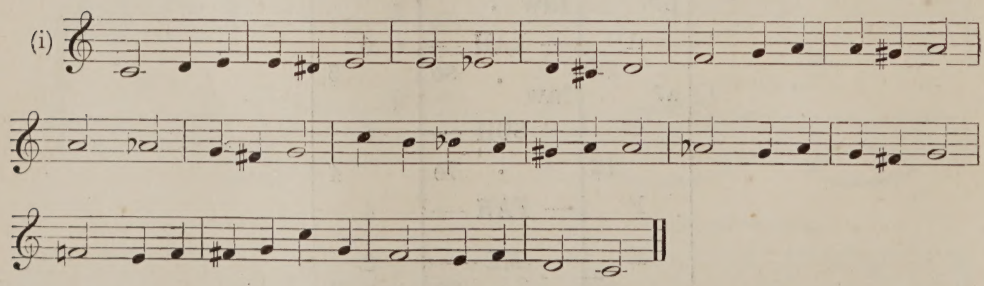


Scale of C including raised 2nd and 5th ascending, and lowered 6th and 3rd descending.

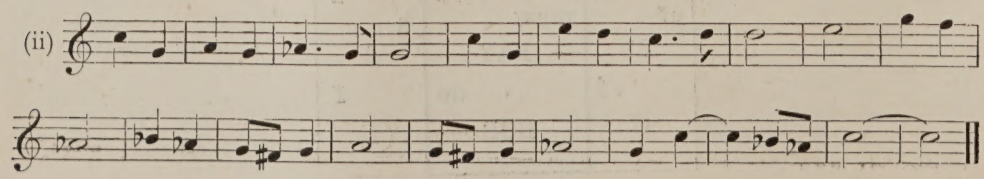


6. Melodies for Sight-singing, Phrasing, etc.

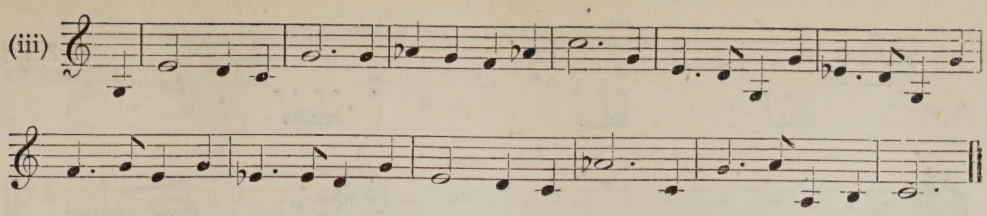
(i)



(ii)

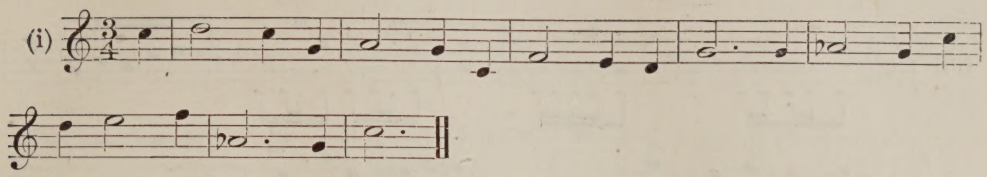


(iii)

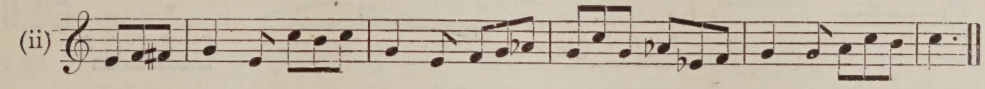


7. Melodies for Dictation.

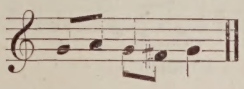
(i)



(ii)

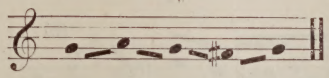


8. Melody-construction. The Upper and Lower Mordents can be combined in the following manner:—



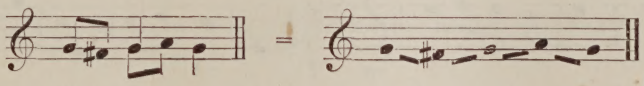
and in this form we get, practically speaking, a Turn upon a given principal note, *e.g.*:—

(a)

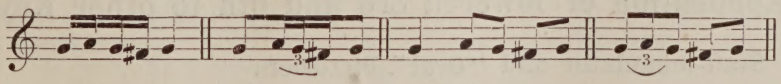


The following shews the Lower Mordent followed by the Upper Mordent:—

(b)



The decoration at (a) will henceforward be called the *Turn*, that at (b) the *Inverted Turn*. The rhythmic group of notes forming a Turn may be arranged in many ways, as follows:—

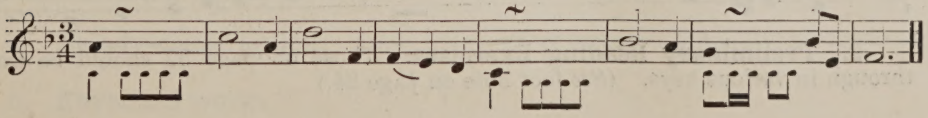


etc.

Exercise I. Decorate the following with the Turn of five notes, and other ornaments suggested by the special signs used. The sign ~ indicates the Turn with the *upper* note written first, and ⁓ or ⁓ the Turn with the *lower* note first. The sign ⁓ indicates the Upper Mordent; ⁓ the Lower Mordent.

N.B.—These latter signs are not to be interpreted *literally*, as found in old music (where the notes of the ornament were played as rapidly as possible), but as indicated in the small-type notes underneath the staff in the various exercises, which shew the *pattern* of the desired decoration.

(i)



(ii)

(iii)

(iv) Continue the following, using the foregoing resources :—

(Turn.) (Lower Mordent.)

(v) Write original melodies, making use of the following rhythmic suggestions and melodic ornaments :—

(a) (b) (c) (d)

Application of lowered 3rd and 6th to other Keys.

1. Staff-modulator and "Oral" Dictation.

Example—Scale of D major.

Scale including lowered 3rd and 6th descending, and raised 2nd and 5th ascending.

2. Preliminary Reading Exercises. Those on page 32 should be worked through in various keys. (*See* foot-note on page 24.)

3. Melodies for Sight-reading, Dictation, etc.

(i)

(Transpose also into F and E♭).

(ii)

(Transpose also into A♭ and C♯).

(iii)

(Transpose also into F and D).

(iv)

(Transpose also into various other keys).

(v)

(Transpose also into various other keys).

NOTE.—Further examples of the lowered 3rd and 6th, for playing to the pupil, are to hand in the following Sonatas of Beethoven .—

I. LOWERED 6TH—
- (i) Op. 31, No. 1 (Rondo, bars 8–16);
- (ii) Op. 31, No. 2 (*Adagio*, bars 80–85, in key of E♭ major);
- (iii) Op. 31, No. 3 (*Menuetto*, bars 8–16);
- (iv) Op. 81a (First *Allegro*, bars 111–125; lowered 6th contrasted with diatonic 6th);
- (v) Op. 10, No. 2 (*Allegretto*, bars 73–79, counting from change of signature to five flats).

II. LOWERED 3RD—
- (i) Op. 14, No. 1 (*Allegro*, bars 7–13, in Alto part—G♯, G♮, F♯, in key of E major);
- (ii) Op. 26 (Var. 4, bars 6–8);
- (iii) Op. 10, No. 1 (*Molto adagio*, bars 83–89);
- (iv) Op. 101 (*Allegretto*, beginning 11 bars from end of movement).

III. LOWERED 3RD AND 6TH—
- Op. 106 (*Allegro*, bars 100–106).

4. Melody-construction.

Apply the exercises on pages 33 and 34 to other keys.

5. Keyboard work.

STEP IV. The lowered 2nd and 5th and raised 6th.

1. Singing and memorizing the examples.

Lowered 2nd. (Original key of extract, E major.) WEBER.—Sonata in C.

Allegro.

p

Lowered 5th. (Original key of extract, B♭ major.)

Molto allegro. EDWARD MACDOWELL.—"Sonata tragica."

mf

etc.

N.B.—Examples of the lowered 5th are rare, composers almost invariably preferring to write this sound as the *raised 4th*, even in a descending passage.

Raised 6th. (Original key of extract, D♭ major.)

Allegro con brio. BRAHMS.—Symphony in F.*

p

2. Analysis. The new sound between 2 and 1 in a *descending* scale (or under certain harmonic conditions) is usually regarded as the lowered 2nd (not as the raised 1st); that between 4 and 5 occasionally as the lowered 5th (not as the raised 4th). On a corresponding principle the sound used in *ascending* from 6 to 7 will be the raised 6th (not the lowered 7th). The degree-names are as follows; the lowered 2nd is *Raw*, or ₂; the lowered 5th is *Saw*, or ₅; the raised 6th is *Le*, or 6. The pitch-names of these sounds when *Doh* is C, are respectively D♭, G♭ and A♯.

* By kind permission of Alfred Lengnick & Co.

3. Modulator Tests and "Oral" Dictation.

MODULATOR.		
Pitch-names.	Degree-names.	Numerals.
C'	— DOH' —	1'
B	— TE —	7
a♯	. le	6
b♭	taw	7
A	— LAH —	6
g♯	. se	5
a♭	law	6
G	— SOH —	5
f♯	. fe	4
g♭	saw	5
F	— FAH —	4
E	— ME —	3
d♯	. re	2
e♭	maw	3
D	— RAY —	2
c♯	. de	1
d♭	raw	2
C	— DOH —	1

4. Preliminary Reading Exercises.

Pitch about C to E♭.

(i) { | d m s d' | ra' d' t — | t d' s la | s f m — | m s la s }

{ | d' ta la s | sa — f — | m s f — | m s — la | s l le t | d' — — — ||

(ii) { | m f fe | s — se | l — le | t — t | d' ra' t | d' — s | la — fe }

{ | s — — | s se l | le — t | d' la f | s — — | ma f s | f — ra | d — d' | d — — ||

(iii) { | d — de | r — re | m f fe | s — — | se — l | le — t | d' r' m' | r' — — }

{ | d' t ta | l — la | s — — | sa — sa | f — f | m — ma | r r ra | f — ra | d — — ||

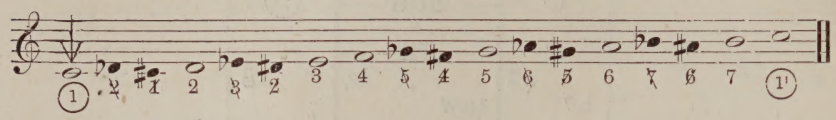
(iv) | 3 | 2 4 3 2 | 1 3 5 5 | 6 6 7 2' | 5 — 3 3 | 2 — 5 5 |

| 1 7 6 7 | 1' 5 5 4 2 | 1 — — ||

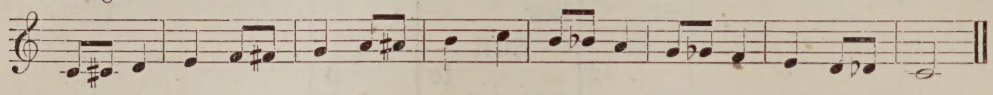
(v) | C E | D♯ E | F F♯ | G – | G A♭ | G C' | B♭ A♭ | F♯ G | G♭ – |

| F – | E E♭ | D – | C D♭ | B, C | D E | G – | A A♯ | B D' | C' – | – – ||

5. Staff-modulator Exercises and Scale-singing.

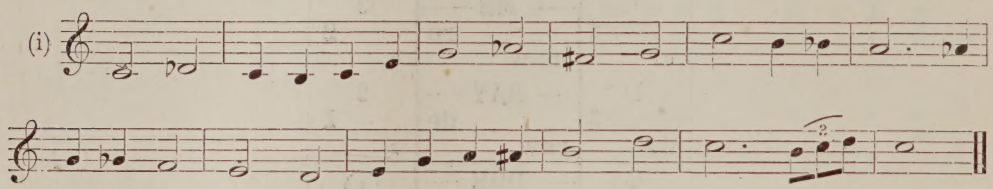


Scale of C including raised 1st, 4th and 6th in ascending, and lowered 2nd, 5th and 7th in descending.

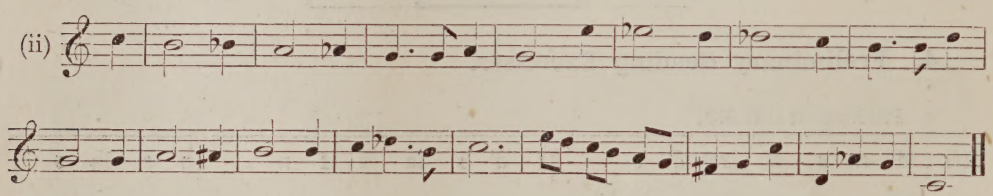


6. Melodies for Sight-singing, Phrasing, etc.

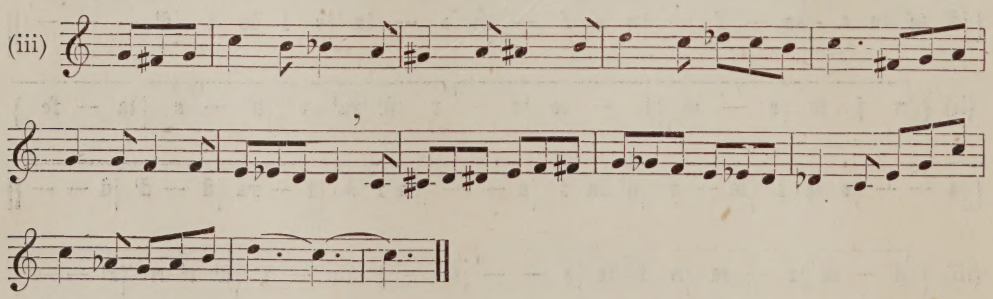
(i)



(ii)

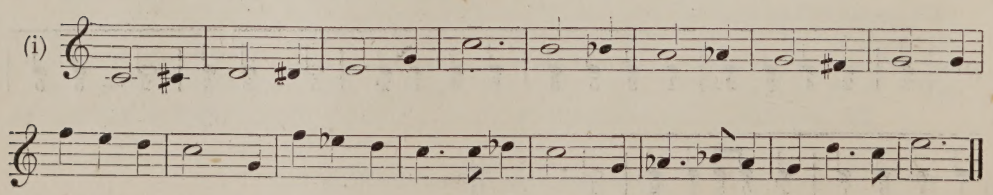


(iii)

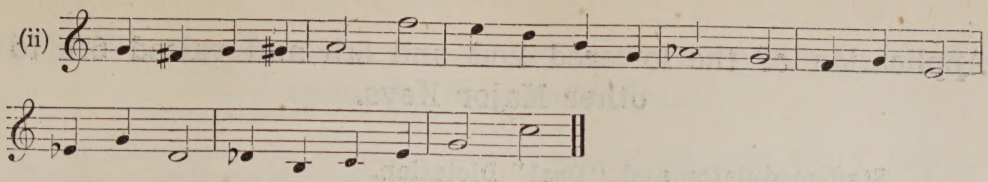


7. Melodies for Dictation.

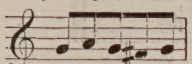
(i)



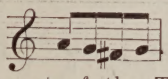
(ii)



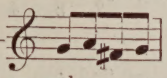
8. Melody-construction. In decorating a melody-note by means of a Turn, not only may the first note be sometimes omitted, but also the *third* note. In this way the Turn



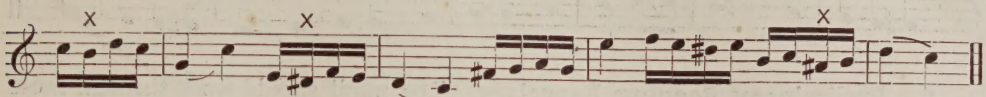
with the first note omitted, becomes :—



and with the third note omitted :—

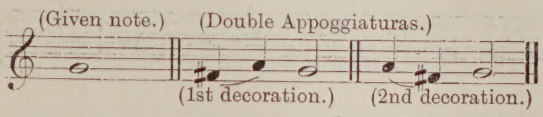


This latter abridgment of the Turn is used in the following passage, where use is made of the Inverted Turn as well as the Direct Turn :—

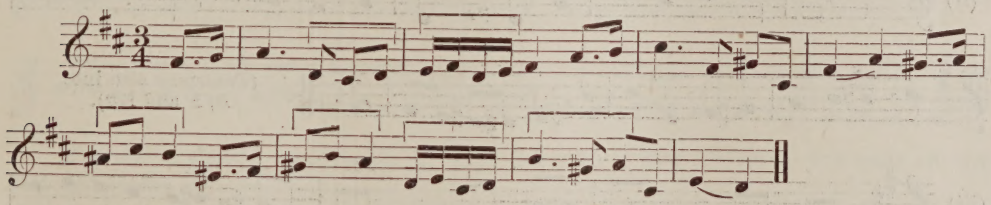


The figure thus formed (as at X) is called a "Changing-note" group.

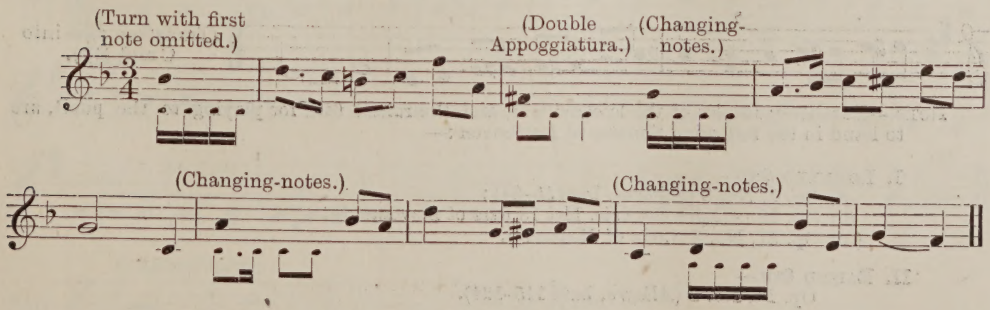
Another form of decoration is produced by preceding any given note by *appoggiaturas* both above and below it, thus :—



Exercise I. Describe the particular form of decoration marked each time thus, ⌈ ⌉, in the following passage :—



Exercise II. Decorate the following as indicated :—



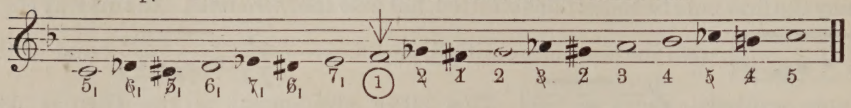
Exercise III. Invent a number of rhythmic figures capable of illustrating the above resources, and write original melodies upon them.

9. Keyboard work.

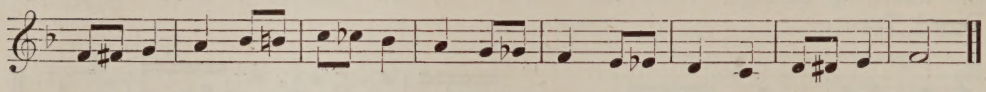
Application of the lowered 2nd and 5th and raised 6th to other Major Keys.

1. Staff-modulator and "Oral" Dictation.

Example—Scale of F with 2nd and 5th lowered and raised 6th.



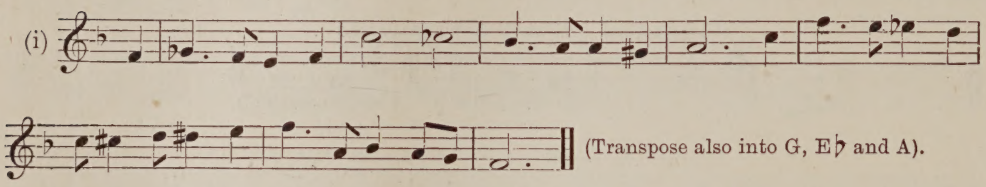
Scale of F with raised 1st, 4th, 6th ascending, and lowered 2nd, 5th, 7th.



2. Preliminary Reading Exercises. The pupil should work through those on pages 37 and 38, applying them to the particular key that is being studied.

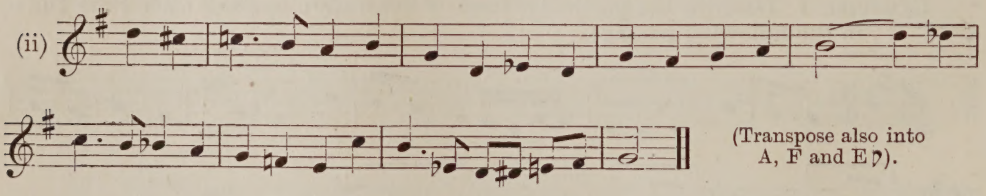
3. Melodies for Sight-reading, Dictation, etc.

(i)



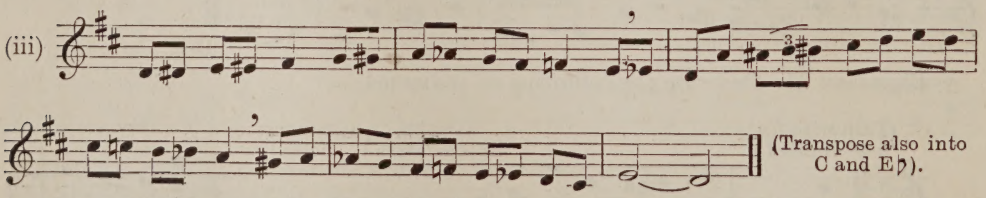
(Transpose also into G, E♭ and A).

(ii)



(Transpose also into A, F and E♭).

(iii)



(Transpose also into C and E♭).

NOTE.—Further examples of the lowered 2nd, and the raised 6th, for playing to the pupil, are to hand in the following Sonatas of Beethoven :—

I. LOWERED 2ND—
(i) Op. 2, No. 3 (Scherzo, bars 55–64) ;
(ii) Op. 22 (*Allegro con brio*, last 13 bars of movement) ;
(iii) Op. 31, No. 3 Coda of *Menuetto*).

II. RAISED 6TH—
Op. 14, No. 2 (*Allegro*, bars 115–124).

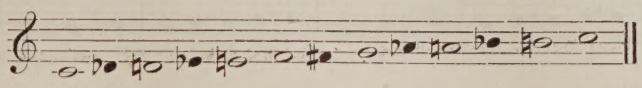
4. Melody-construction. Apply the resources of this Step to the various keys.

5. Keyboard work.

STEP V. Supplementary exercises and a few general remarks upon the Chromatic Scale.

By introducing the chromatic notes gradually, the pupil should have no difficulty in dealing with music written in a chromatic idiom, either from the standpoint of the listener or the sight-reader. The succeeding exercises, however, may be found useful to supplement those already given. These "technical studies," if worked through carefully, will be found most valuable, not only to those with a slow ear, but also to those who may be regarded as having *good* hearing power, for the latter are by this means compelled to "think" chromatically *in a definite tonality*—a matter of brains as well as of ear.

It may be pointed out here that there is another method of notation used for the Chromatic Scale, as follows :—



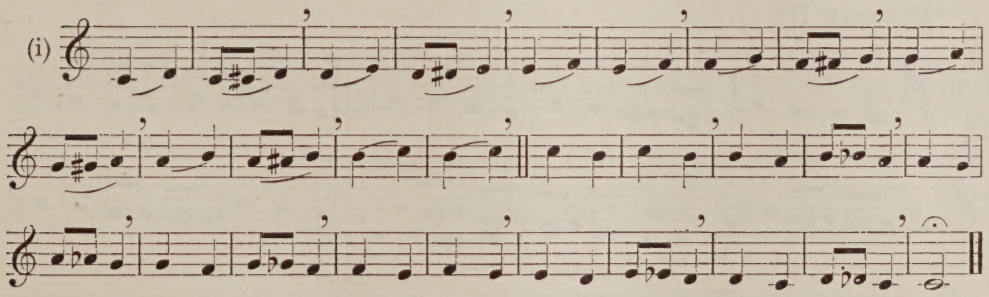
This forms what is known as the *Harmonic* Chromatic Scale, and the pupil is recommended to study it carefully, as upon its basis the more obvious chromatic harmonies of the key are built.*

The notation which has been used in the foregoing pages produces what is called the *Melodic* Chromatic Scale, and is a convenient method of writing the scale for the purpose of avoiding an unnecessary number of accidentals.

The following exercises are based upon this "Melodic" notation.

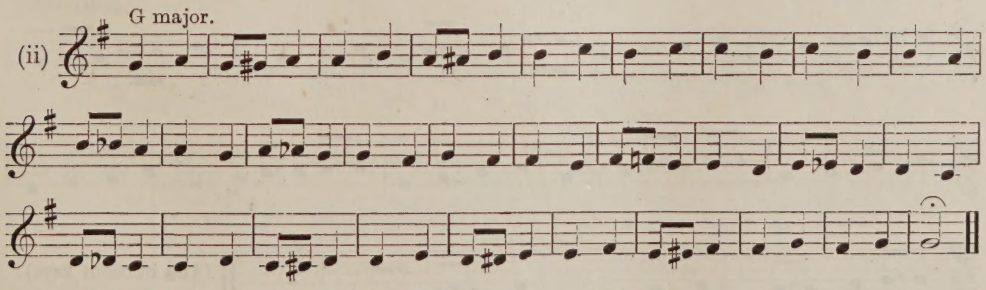
Exercise I. Sing to Degree-names, Pitch-names and to *Lah*.

(i)

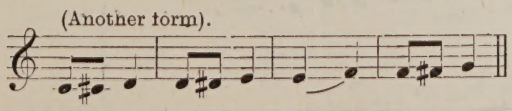


The above should be sung *in all keys*, between C and C', as in the case of the diatonic scales, *e.g.* :—

(ii) G major.



(iii) (Another form).



etc.

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* *See* "Rudiments of Music" (Chapter VIII), and "Practical Harmony" (Chapter XIV, *et seq.*)—Stewart Macpherson.

EXERCISE II.

(i)

(And in other keys).

(Another form).

(ii) etc.

EXERCISE III.

(i)

(And in other keys).

Also in this form—

(ii) etc.

EXERCISE IV.

(i)

etc.

(And in other keys).

Also in this form—

(ii)

etc.

EXERCISE V.*

(i)

(And in other keys).

(ii) *e.g.*, Key G.

EXERCISE VI.*

etc.

(Also in other keys).

EXERCISE VII. The teacher should vary Exercises I, II, III and IV, by *playing* the 1st (diatonic) bar in each group of two bars, and making the pupil *sing* the 2nd (chromatic) bar. By this means the pupil "decorates" what the teacher plays, thus :—

(*See* page 41 (i))

P. sings. P. sings.

etc.

T. plays. T. plays.

EXERCISE VIII. The teacher should play a note of a scale, and request the pupil to sing either the "Lower Mordent" (*see* (a)), or the "Lower Appoggiatura" (*see* (b) and (c)) :—

(a) (Lower Mordent.)

P sings. P. sings.

etc.

T. plays. T. plays.

(b) (Lower Appoggiatura.)

P. sings. P. sings.

etc.

T. plays. T. plays.

or (c)

P. sings. P. sings.

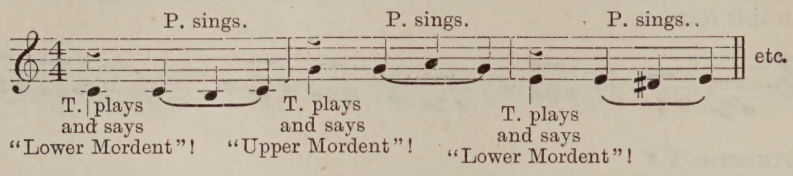
etc.

T. plays. T. plays.

* These scales should be practised *beginning* on different degrees. (*See* Part II, pages 49 and 50.)

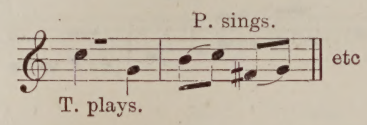
Exercise IX. The same as Exercise VIII, only with the "*Upper* Mordent," or the "*Upper* Appoggiatura." This ornament should usually be *diatonic*. (*See* page 28).

Exercise X. The teacher should produce a continuous melody by using any of the above resources, and specifying which form of decoration he requires, at the moment of playing each note, *e.g.*:—

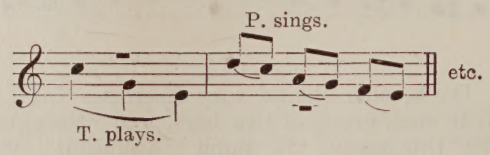


Note.—This form of exercise can be used with the "appoggiatura" and chromatic passing-note, and the teacher may dictate *more* than one note (even a phrase) at a time, *e.g.*:—

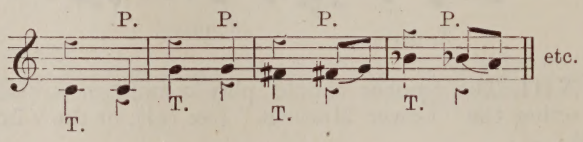
T. plays two notes, and says "Lower Appoggiatura," *e.g.*:—



or three notes, and asks for "Upper Appoggiatura," *e.g.*:—

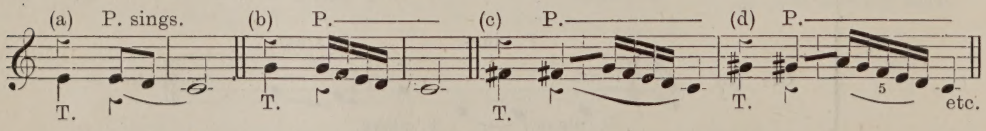


Exercise XI. The teacher should play notes (chromatic and diatonic) in some special key, which the pupil should then imitate. When a chromatic note is heard, it should be resolved by the pupil without a direction from the teacher.



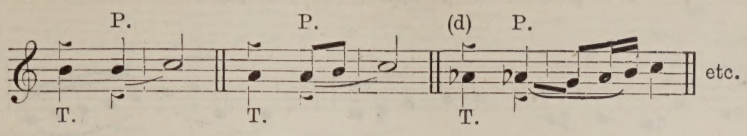
The teacher should, of course, harmonize the note in such a way that the pupil knows by feeling in which direction it has to proceed.

Exercise XII. The teacher should play notes in some special key, and the pupil should sing each of such notes, and then move downwards along the scale-line to the Tonic of the key; if the note given is chromatic, it should be one of the "sharpened" degrees, which the pupil should first resolve *upwards* before proceeding down to the Tonic (*see* examples (c) and (d)):—

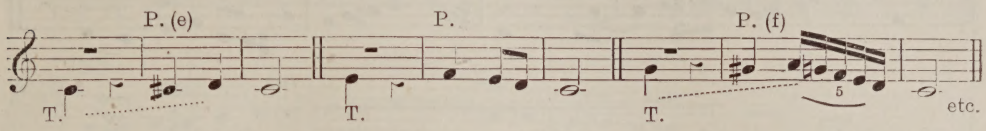


Exercise XIII. The same as Exercise XII, only moving *upwards* scale-wise to the Tonic of the key. Any chromatic-note played by the teacher should here be

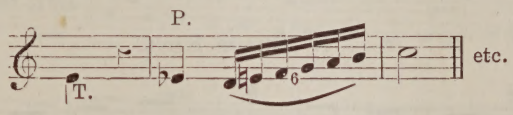
one of the *flattened* degrees, which the pupil should resolve *downwards* before proceeding up to the Tonic (*see* example (d)):—



Exercise XIV. The teacher should play certain notes of a scale, and the pupil should sing a semitone *above* each of these, and then move downwards along the scale-line to the Tonic. If the note produced is chromatic (as at (e) and (f)), the pupil should proceed upwards *by another semitone* to the next diatonic note, before proceeding down to the Tonic:—



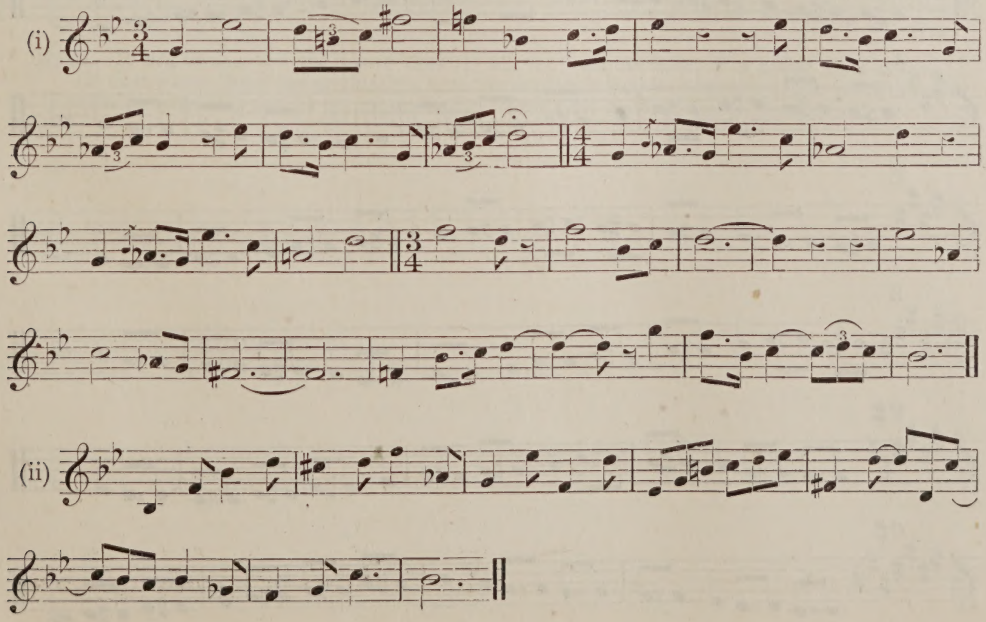
Exercise XV. The same as Exercise XIV, the pupil, however, singing a semitone *below* the given note, and returning *upwards* by step to the Tonic of the key, *e.g.*:—



Melodies for Sight-singing or Dictation.

The following melodies may be used as general exercises in Sight-singing or Dictation. They are based upon the free use of the chromatic scale:—

Wagner.—Tristan and Isolde.



(iii)

(iv)

The Complete Cycle of Chromatic Scales with the "Melodic" Notation (as a Variation of the Major Scale).

I. Sharp Keys.

C

G

D

A

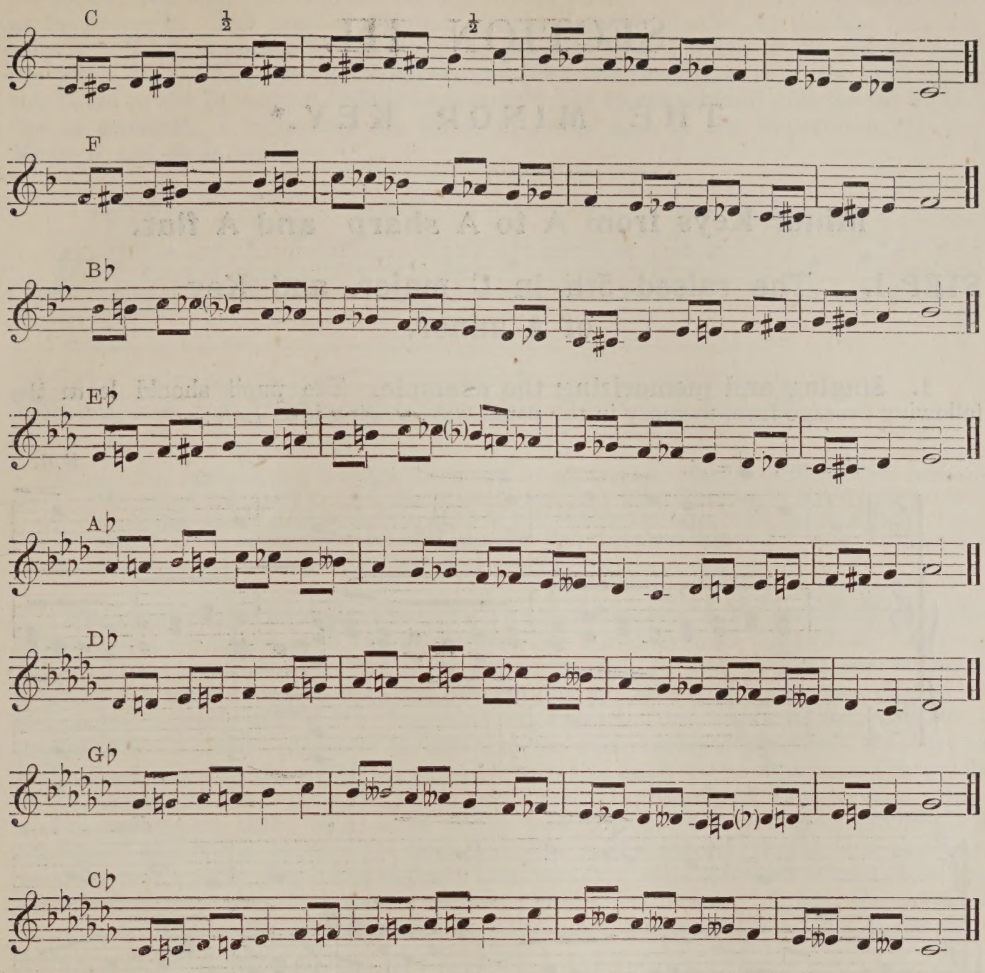
E

B

F♯

C♯

II. Flat Keys.



Note.—It will be seen by the above that (1) all the diatonic notes of a major scale are used; (2) that where there was originally a tone the semitonic step is induced by *raising* the diatonic note in ascending and by correspondingly *lowering* the diatonic note in descending.

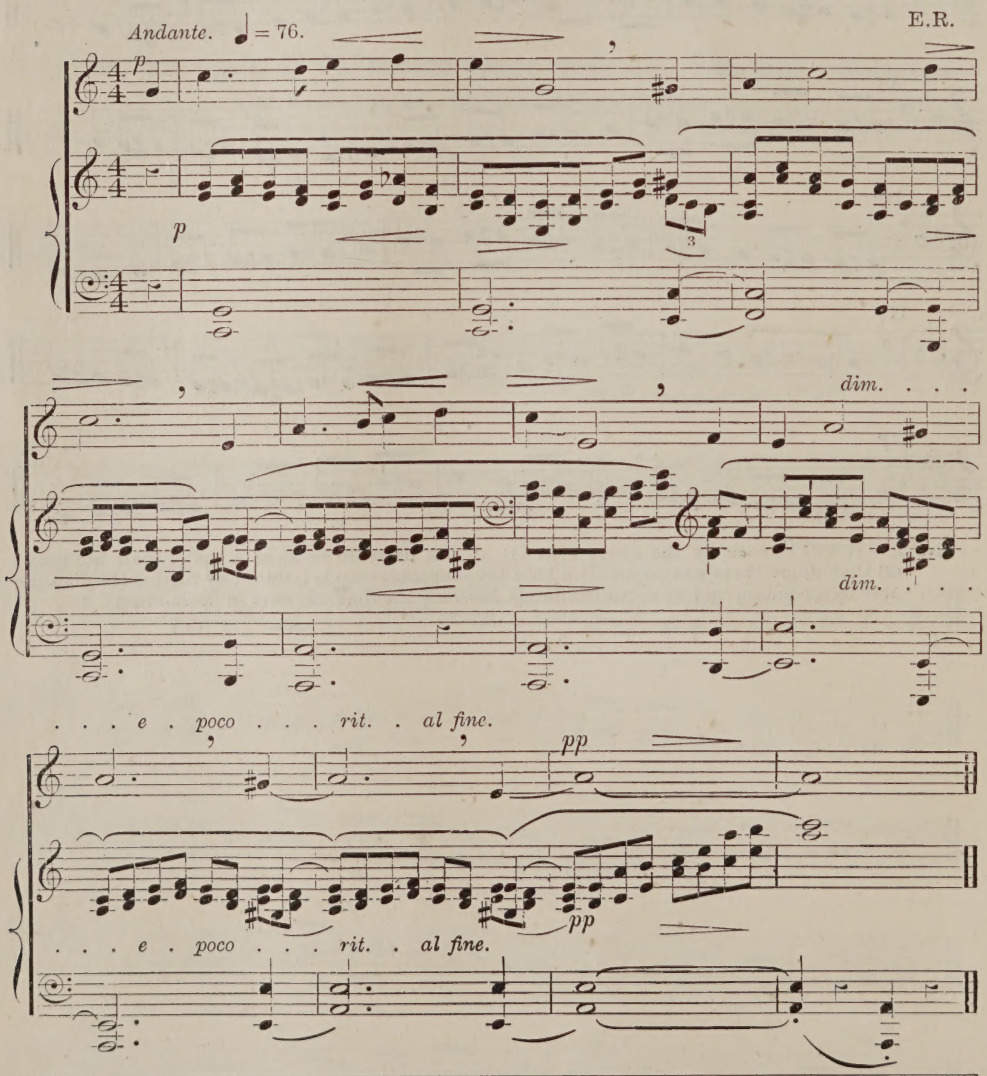
SECTION III.

THE MINOR KEY.*

Minor Keys from A to A sharp and A flat.

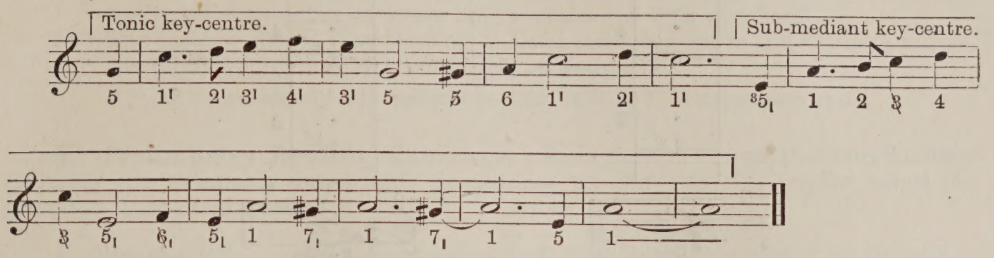
STEP I. The raised 5th in C major, and Key of A minor.

1. Singing and memorizing the example. The pupil should learn the following passage from memory in the usual way, singing it to *Lah* :—



* *See* Directions to Teacher, pages vi and vii, secs. 3 and 4.

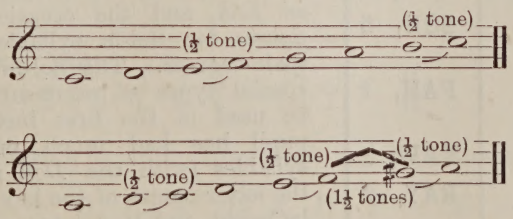
2. Analysis. As in previous steps, the teacher should help the pupil to analyse the sounds and time-values of the melody (which should be written on the blackboard) as he proceeds. The pupil's attention should then be directed to the fact that the sounds in the first phrase centre upon the pitch of C, and those of the second upon the pitch of A. This change of key-centre (like the parallel case of the shifting of the Tonic to the Dominant or Sub-dominant)* may be conveniently illustrated by the use of numerals, I indicating the Tonic of either key, II the Supertonic, III the Mediant, and so on, *e.g.*:—



NOTE.—The figures 8 and 6 with a downward stroke through them from left to right indicate the *minor* 3rd and 6th from the key-note (*see* page 31). The use of the "Bridge-tone" should be carefully observed; the small 3, followed by the large 5 at the beginning of the second phrase in the above example, signifies that the *third* degree of C major becomes the *fifth* degree of A minor. (Compare Part II, page 38.)

The pupil should know by this time the special musical effect produced when the key-centre is changed to the Dominant and the Sub-dominant respectively; and he will doubtless recall that the Dominant key (in relation to that of the Tonic) is much brighter and more energetic than the Sub-dominant. When, however, the change of key-centre is made (as in the foregoing example) to the Sub-mediant, the effect produced is distinctly plaintive or sad, and far more subtly expressive. In order to understand *why* this should be so, we must carefully analyse the sounds and intervals of the second phrase of the example, in relationship to their Tonic and to each other, and then compare them with those of the first phrase. For instance, the interval between 2 and 3 (*i.e.*, Supertonic and Mediant) in the second phrase is a *semitone*, whereas it is a whole tone in the first; this makes a tone between 3 and 4 in the second phrase, as compared with a semitone in the first phrase. Again, the distance between 5 and 6 in the second phrase is a semitone, whereas it is a tone in the first phrase—and so forth.

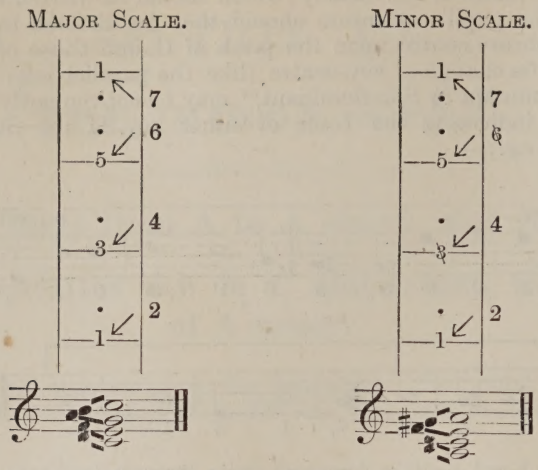
The following alphabetical arrangement of the sounds of each key will bring this out quite clearly; it will also shew the large step of a tone-and-a-half (augmented 2nd) that is produced by the 6th degree standing at the distance of only a semitone from the 5th:—



By carefully observing the sounds of our tune again, we shall find that, although the intervals are in some respects different from those of the major scale, yet the parallel degrees *fulfil the same functions and exhibit the same tendencies, i.e.*, 1, 3 and 5 form the sounds of "repose" in the key (in spite of the changed nature of 3),

* Compare carefully Part II, Step II (b), pages 34-36.

and 2, 4, 6 and 7 the sounds of "activity," moving to and from those sounds of "rest" or "repose," *e.g.*:—



The degree-names of the new form of scale, called the *Minor* scale, will be as follows:—

Doh	Ray	Maw*	Fah	Soh	Law*	Te	Doh
1	2	3	4	5	6	7	1

3. Modulator Tests and "Oral" Dictation. Much carefully-graded practice will be required at this point, in order to familiarize the pupil with the new form of scale. The pupil should begin by pointing on the Modulator the tune he has just learned; this should be followed by the singing of simple step-wise progressions, from the teacher's pointing, leading on to passages based upon the Tonic, Dominant and Sub-dominant chords. Whenever the pupil finds the new intervals difficult, they may be compared with intervals in the major scale, *e.g.*, the progression **d r ma** is the same (as regards interval) as **l t d'**; **d t₁ la₁ s₁** corresponds to **l se f m**; **s₁ ma₁ r₁ d₁** to **m d t₁ l₁** (*see* Modulator in margin). The "speeding-up" of the reading, and the singing of the exercises in some definite time-pattern, and in some kind of phrase-form, is of course all-important, as also are the use of a "neutral" syllable, such as *Lah*, and the occasional substitution of *figures* for Sol-fa syllables, to indicate the scale-degrees. The Sol-fa names (except for special types of exercise) should invariably be used in the first instance. When the pupil has had much practice with these syllables (with the *Doh* at various pitches) the letter-names of the key of A minor should be learnt, and Modulator practice, with the use of these names, should be given, followed later on by modulations between the major key and its Sub-mediant minor. Finally many songs in minor keys should be sung, and the Sol-fa syllables substituted for the words. Some of the songs should be pointed on the Modulator as they are sung.

	Modulator.	
	Major Key.	Submediant Minor.
C'	DOH' 1'	maw 3
B	TE 7	ray 2
A	LAH 6	DOH 1
g♯	se 5	TE₁ 7
G	SOH 5	
F	FAH 4	LAW₁ 6
E	ME 3	SOH₁ 5
D	RAY 2	FAH₁ 4
C	DOH 1	MAW₁ 3
b	te₁ 7	RAY₁ 2
a	lah₁ 6	DOH₁ 1

* The syllables *Maw* and *Law* indicate the intervals of minor 3rd and minor 6th from the key-note, on the same principle as the figures 3 and 6.

Following the Modulator exercises should come the many and various "Oral" Dictation Tests, among which the following are most useful, and should be given frequently:—

(i) The teacher should ask for various degrees of a Minor scale, the pupil (after having heard the Tonic played) responding by singing their Sol-fa names.

(ii) The teacher should play (or sing to *Lah*) notes in a minor tonality, the pupil responding (in some definite time) with the Sol-fa names. (*See* pages 53 and 54 of Part II.)

(iii) The teacher should sing the letter-names of sounds in the key of A minor, the pupil responding with the Sol-fa names (or with numbers).

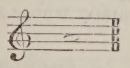
(iv) The teacher should play (or sing to *Lah*) various notes in the key of A minor, the pupil responding by giving their letter-names.

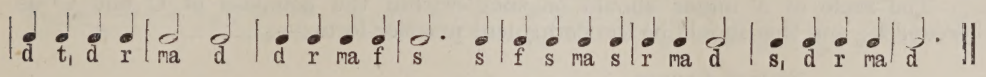
*** (Other exercises of this type will be found in Part II of the present work).

4. Preliminary Reading Exercises. As in previous Steps, these preliminary exercises are extremely important, demanding as they do the pupil's conscious attention to key and tonality.

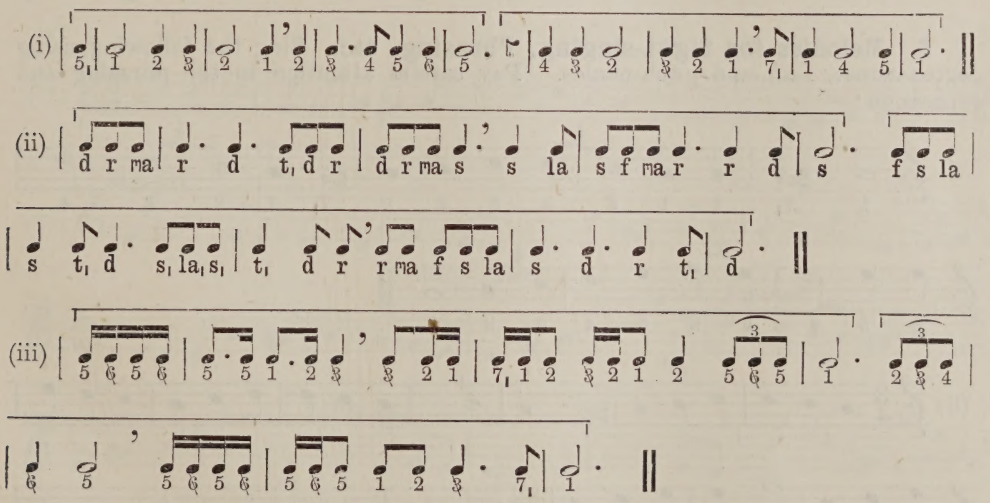
I. Sing the following to degree-names and *Lah* (at pitch about A or G), and to pitch-names in the key of A minor:—

Normal Tonic in key of A minor =





II. Sing the following to degree-names and *Lah* (at pitch about A or G), and to pitch-names in the key of A minor:—



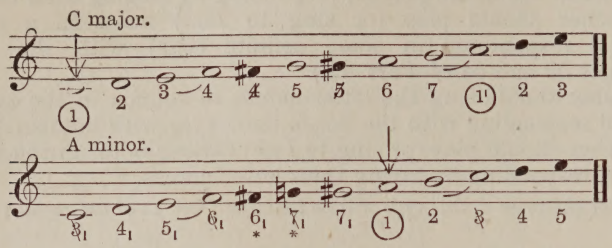
III. Sing the following to pitch-names, *Lah*, and degree-names:—

| A G♯ A B | C' – B – | A G♯ A E | F – E – | D C D – |

| E D E – | F E F G♯ | A B C' D' | E' – G♯ – | A – – – ||

5. Staff-modulator Exercises and Scale-singing. It is of the utmost importance that the pupil should realize clearly the difference between a major key and a minor key when *written on the staff*, and for this reason he must be ever alert with his eye for the *position of the semitones*, and the place of the Tonic or key-centre. By using the degree-names, his ear and mind will be focussed upon the sound of the Tonic and he will think of the other sounds in relation thereto.

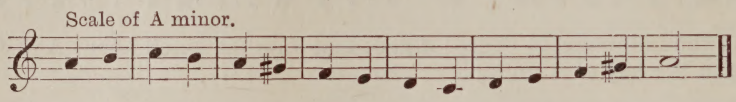
Much practice (in the key of A minor) upon the following Staff-modulator should be given, and this should be succeeded by simple modulations between major and minor keys (by the use of "bridge-tones," in a manner similar to that adopted in the case of modulations to the Dominant and Sub-dominant major keys) :—



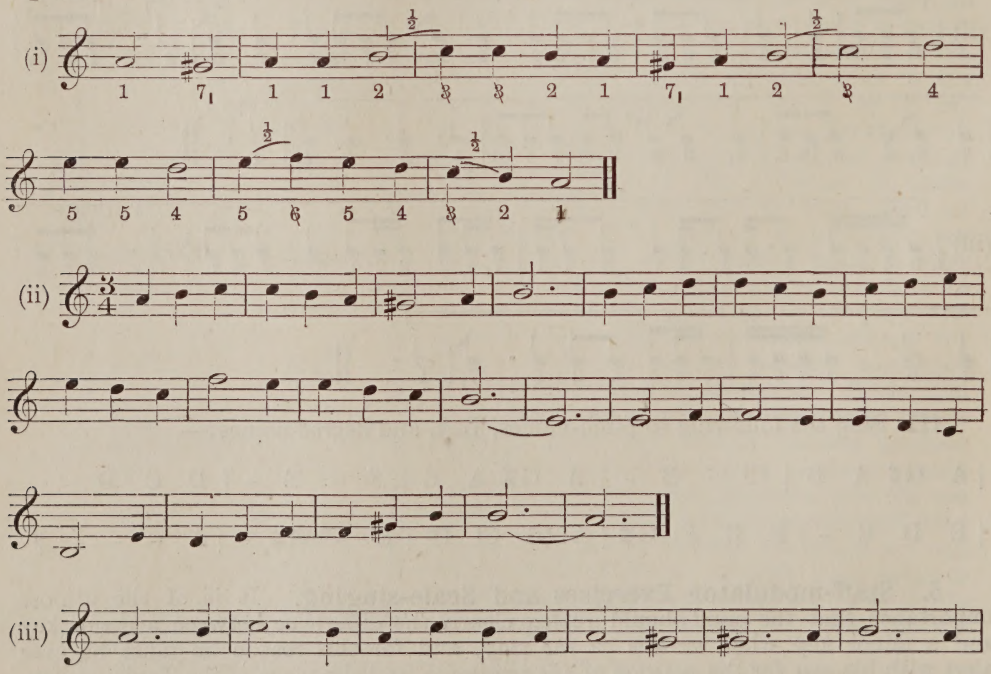
N.B.—The evolution of the key-signature of the minor scale has not kept pace with the evolution of the scale itself from the Mediæval Modal System. As a consequence, it is to this day the custom to make use of the signature of the so-called "Relative" major key, an accidental being inserted for the Leading-note of the minor key, whenever that note occurs in the course of the music.

This curious anomaly is responsible for not a little of the notorious confusion in pupils' minds between the two tonalities, and moreover constitutes a real stumbling-block in the path of clear "key-thinking" to many whose sense of key is as yet not fully developed.

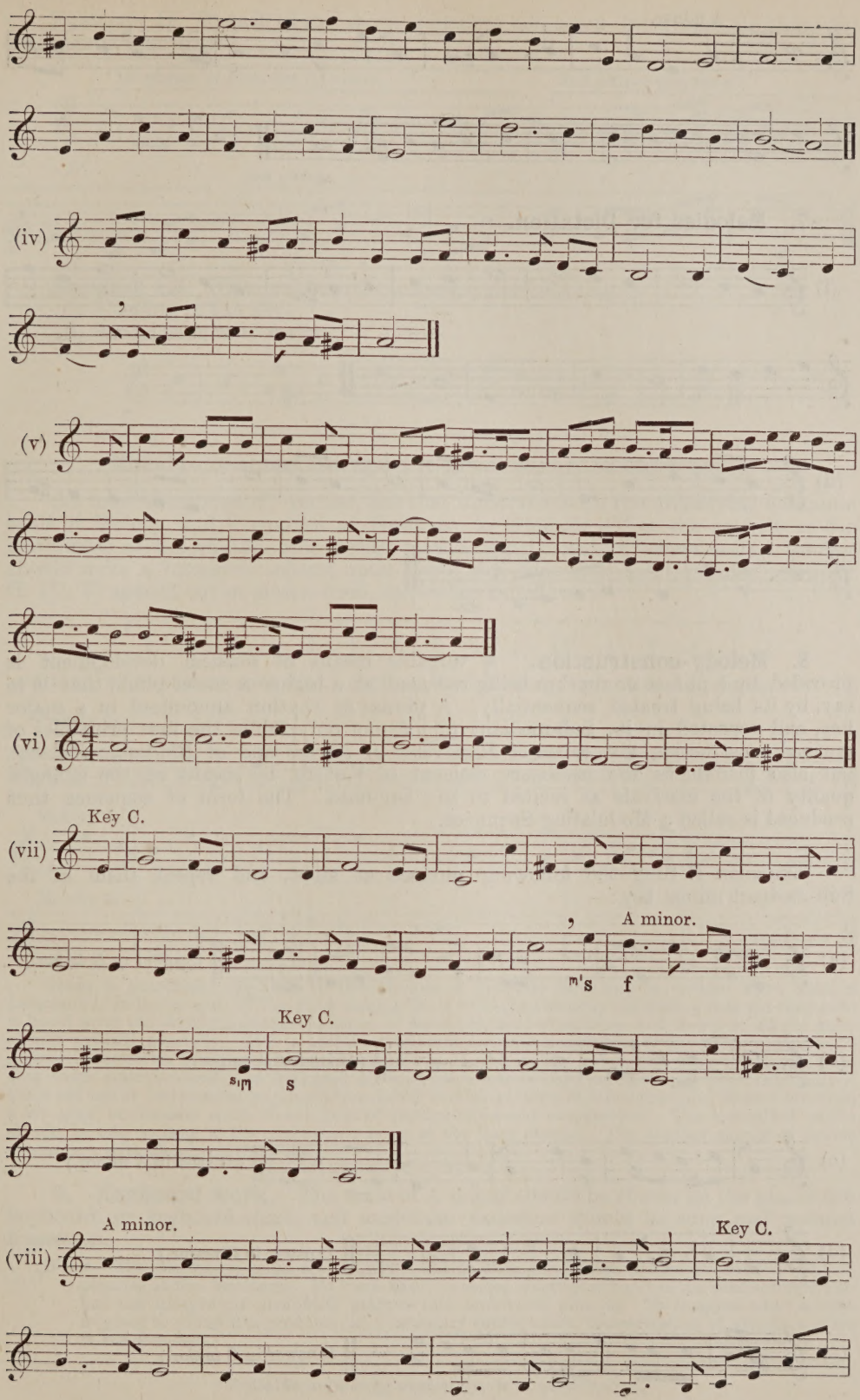
The scale of A minor should be sung within the compass of C and C' as hereunder; and this should be the permanent practice-form :—



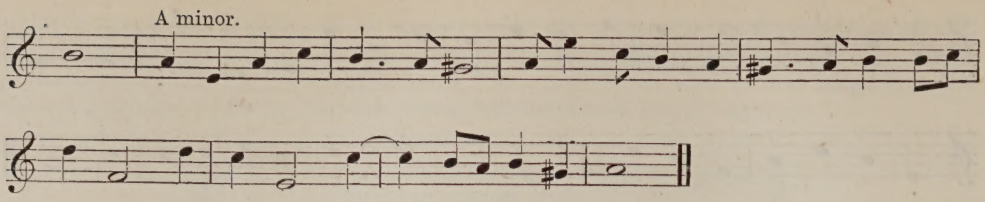
6. Melodies for Sight-singing, Phrasing, etc. Sing the following, using degree-names, *Lah*, and pitch-names. Pay careful attention to the phrasing and expression :—



* The major 6th and minor 7th of the minor scale are explained on page 56.

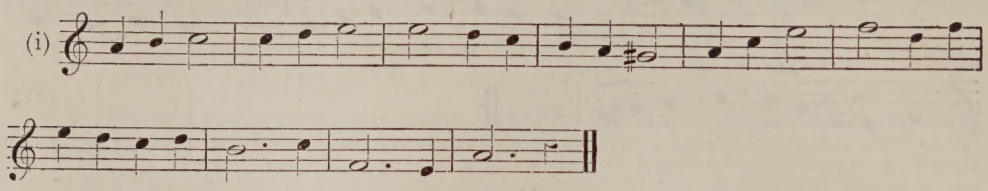

(iv)
(v)
(vi)
Key C.
(vii)
A minor.
m's
f
Key C.
s|m
s
A minor.
(viii)
Key C.

A minor.

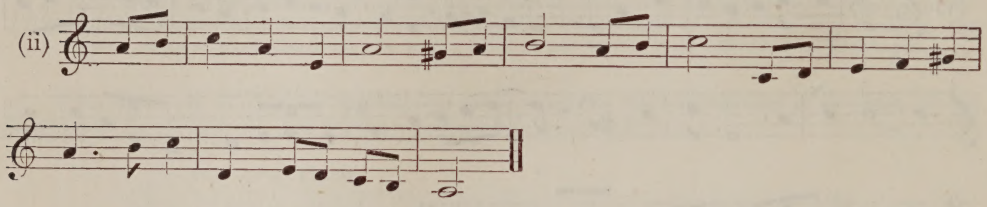


7. Melodies for Dictation.

(i)



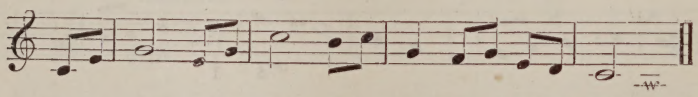
(ii)



8. Melody-construction. A valuable means of musical development is provided by a phrase or rhythm being repeated at a higher or lower pitch, that is to say, by its being treated sequentially. A phrase or rhythm announced in a major key, and repeated in its Sub-mediant minor, not only fulfils the first principles of musical construction, viz., those of *Recurrence of Phrase* and of *Rhythmic Balance*, but also introduces the necessary element of *Variety*, by means of the changed quality of the intervals as related to the key-note. The form of sequence thus produced is called a Modulating Sequence.

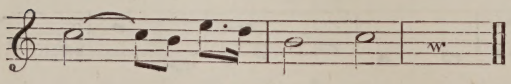
Exercise I. Sing the following phrases at sight, and repeat them in the Sub-mediant minor key:—

(a)



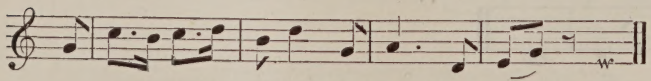
(Answer in A minor.)

(b)



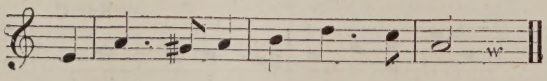
(Answer in A minor.)

(c)



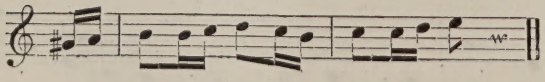
(Answer in A minor.)

(d)



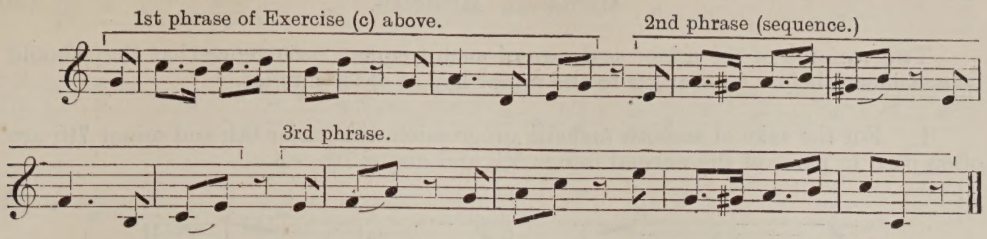
(Answer in C major.)

(e)

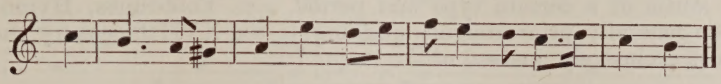


(Answer in C major.)

EXERCISE II. To each of the above sequences add a *new* 3rd phrase, finishing in the original key, *e.g.*:—



EXERCISE III. Write answering phrases to the following:—
(i) Keeping in the key.
(ii) Modulating to C major.

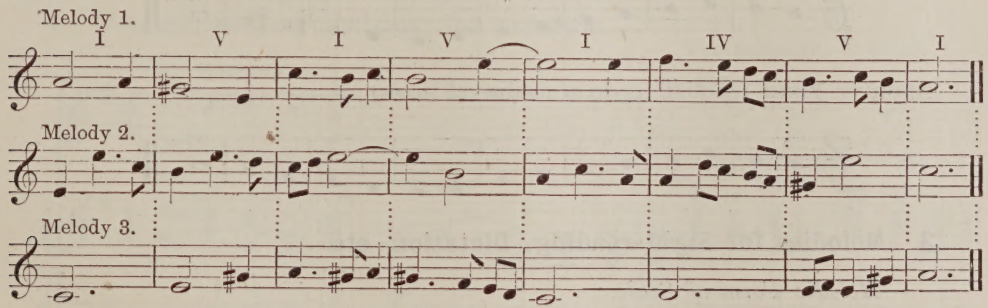


Melody-construction upon a given series of Harmonies.

An interesting type of exercise, one that illustrates both the underlying harmonic basis of Melody, and the power of Harmony to intensify either the activity or the restfulness of the rhythm of a phrase, may be constructed as follows:—The teacher should write a harmonic scheme upon Tonic, Sub-dominant and Dominant harmony (I, IV, V) spaced out in phrase-form, somewhat as follows:—

| I | V | I | V | I | IV | V | I ||

and then write various melodies,* such as the following, upon this foundation:—



There is practically no limit to the number of melodies that can be written upon such a harmonic foundation and, by the class singing them with the harmony the feeling that the *sung-tune* is based upon the *chord-foundation* becomes an actual musical experience, and therefore all the more clearly realized mentally. It is a useful experiment for certain members of the class to be asked to improvise their own tunes upon a fixed harmonic basis such as the above, and then for the class to sing them simultaneously, as indicated above. The effect is often astonishingly good, especially if there are one or two musical pupils who are daring enough to move in quick rhythms, and to introduce a few good unessential notes in the form of passing-notes and suspensions. The less-gifted pupils should be told to keep to the constituent notes of the three chords. The teacher should of course accompany with chords on the piano.

9. Keyboard work. The scale of A minor should be shewn on the pianoforte keyboard, or keyboard-chart, and modulator exercises should be sung and pointed therefrom.

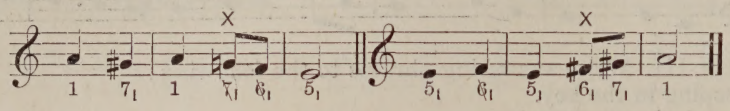
NOTE.—The pianoforte pupil should never fail to avail himself of this most useful "silent" practice at the keyboard. To "pre-hear" a sound before playing it is the best corrective to bad and inattentive pianoforte practice and unmusical playing. To imagine what a note is *going* to sound like produces, as a necessary consequence, concentration of attention after it *has* sounded.

* Suitable to be sung separately, or in combination.

The Melodic Minor Scale and the Æolian mode of the Mediæval Musician.

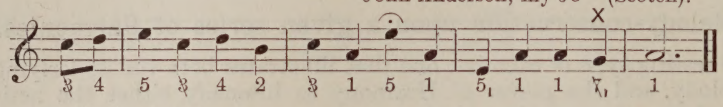
Two variants of the minor scale are of such frequent occurrence that they should be considered before passing on to the minor key at other pitches.

1. For the sake of smooth melodic progression, the major 6th and minor 7th are often used in place of the normal minor 6th and major 7th, *e.g.*:—



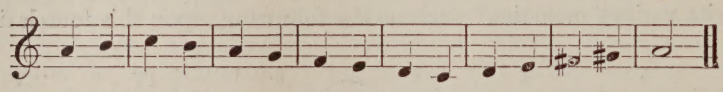
2. In music of a certain type and period, *e.g.*, Folk-tunes, Hymn-tunes and Church music generally, prior (roughly speaking) to the XVIIth century, the *minor* 7th is used almost exclusively, instead of the major 7th.

"John Anderson, my Jo" (Scotch).

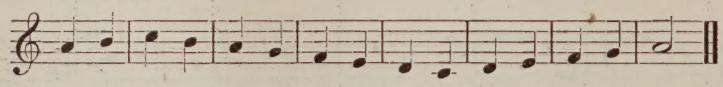


In order to cope with music based upon these alternative forms of the minor scale, it should be sung and practised as follows, as well as in its Harmonic form as given on page 52.

Melodic Form (minor 7th descending, major 6th ascending):—



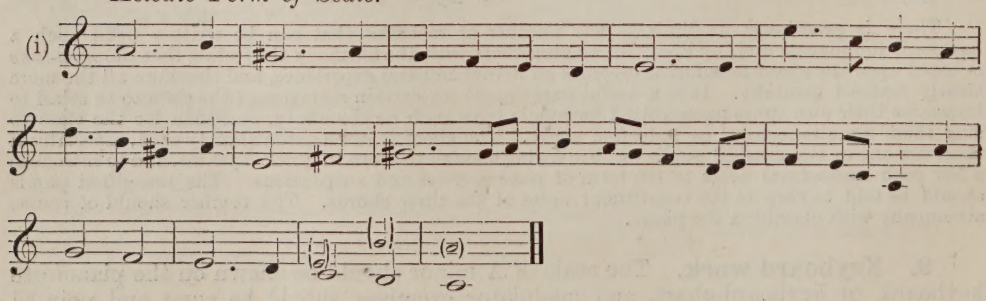
Ancient Form (Æolian mode of mediæval times):—



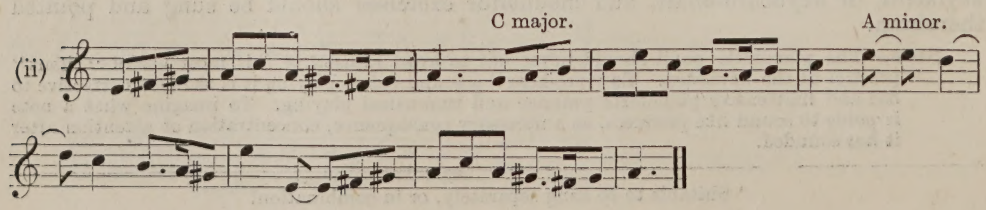
3. Melodies for Sight-reading, Dictation, etc.

Melodic Form of Scale.

(i)



(ii)



Ancient Form (Æolian Mode).

(iii)

(iv)

STEP II. The raised 5th in G major, and Key of E minor.

THE method of presentation of all the minor keys being practically the same as that in the case of A minor, only the headings of the several stages of each lesson will henceforward be given.

1. Singing and memorizing the example.

MENDELSSOHN.—'Elijah.'

Allegro maestoso. *più animato.*

f (Key G major). (Key E minor).

f *f* *sf*

s, s

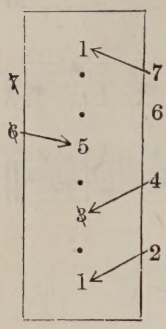
sf *sf*

*** Alternative example: Beethoven, Pianoforte Sonata (Op. 49, No. 1) Rondo, *Allegro*, bar 44, beginning at third quaver—to bar 98, ending at second quaver).

2. Analysis. The raised 5th of G = D♯. New key-centre = E. Pitch-names of the new scale:—

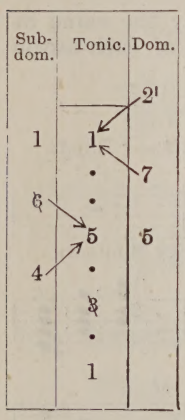
E	F♯	G	A	B	C	D♯	E
					c♯ d		
1	2	3	4	5	6	7	1
					6	7	

NOTE.—It will be necessary for the teacher continually to impress upon the pupil's mind the fundamental laws of Tonality, and to make him realize that developing and training the *feeling* for this is a much longer process than that of merely understanding it as an intellectual fact. For this reason, the lessons at this stage should usually begin with exercises pointed by the teacher on the figure-chart given in the margin. Upon this chart the natural habits of the Tonic tones and of the Non-tonic tones are shewn in their direct relation to the key-centre and to one another. Having grasped the first principles of the natural movement of the various scale-degrees towards the Tonic centre, the pupil should be led to realize the exceptions to this:—



(i) If a movement up or down the scale-line is clearly established, the 4th and 7th degrees (for example) no longer exhibit a tendency to proceed to the 3rd and 1st degrees respectively.

(ii) If a movement along the constituent notes of a *chord* is maintained, the same release from the natural progression of the Non-tonic tones is brought about, and such tones will move freely in "arpeggio" fashion.



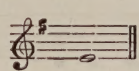
To make this clear, the teacher should shew the degrees of the scale in three chord-groups (Tonic, Dominant and Sub-dominant), as on the chart in the margin.

Without pursuing further for the moment the important question of chord-progression, it will not require more than ordinary intelligence to perceive why the Dominant chord followed by that of the Tonic is so natural a form of conclusion or Cadence, and clenches the key-centre so completely.

It only remains to be said that the pupil's familiarity with the syllables Doh, *maw*, soh; Fah, *law*, doh, etc., must become as automatic as that of Doh, *me*, soh; Fah, *lah*, doh, etc. Moreover, he should add to his groups of chords (as soon as possible) the Submediant chord (*Law*, doh, *maw*), following this, later, by the remaining triads of the Supertonic, Mediant and Leading-note.

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

Normal Tonic = 

Pitch = E.

(i) | d | r ma ma f | s · s | la s t d' | s f ' s f | ma · r d la s |

| f · ma r d | t, · l, t, | d · ||

(ii) | 5 | 4 5 1 ' 1 | 3 2 ⌐ | 1 · 7, 6, 1 | 5, · 6, 5, ' 5, 6, | 7, 7, 1 2 7, |

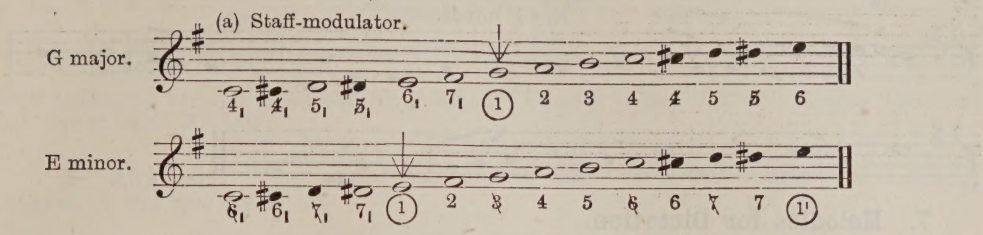
| 1 4 | 3 · 2 3 | 1 · ||

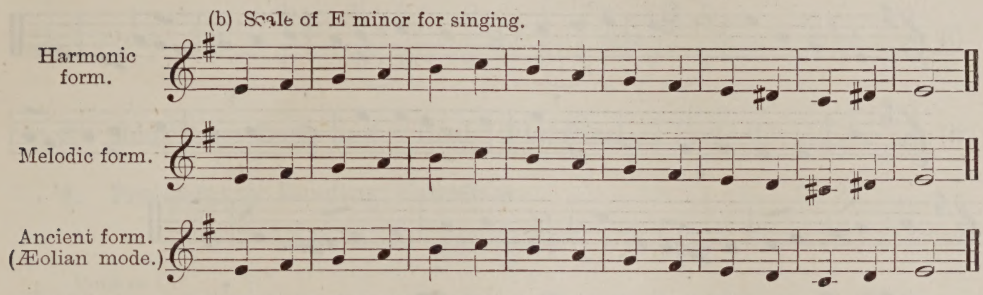
Key E minor.

(iii) | E – $B_{,}$ | E – F♯ | G F♯ E | C' B – | B E' F'♯ |

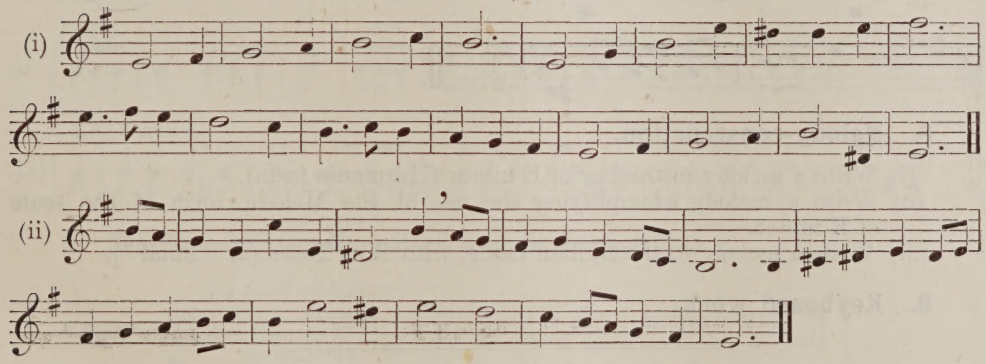
| D'♯ E' E F♯ | G – D♯ | E – – ||

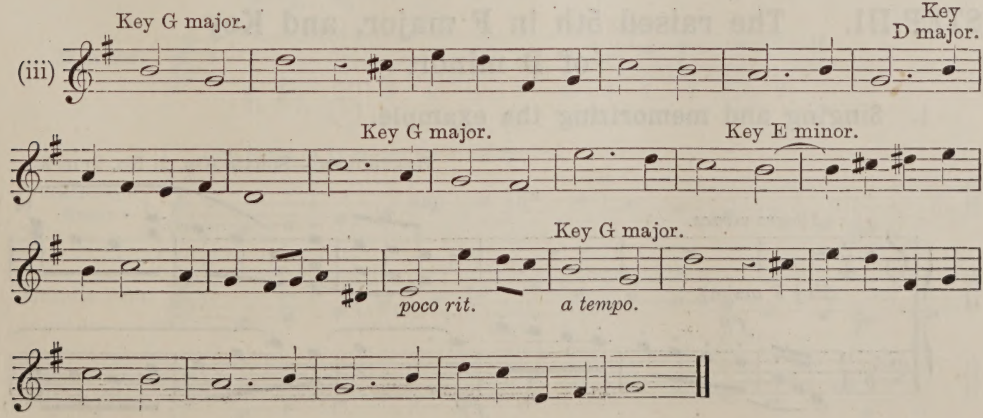
5. Staff-modulator Exercises and Scale-singing.





6. Melodies for Sight-singing, Phrasing, etc.





(iv) Key E minor.

Key G major.

Key E minor.

7. Melodies for Dictation.

(i)

(ii)

(iii)

8. Melody-construction.

(i) Write a melody in the key of E minor (Harmonic form).
(ii) Write a melody exemplifying the use of the Melodic form of the scale of E minor.
(iii) Write a melody in the Æolian mode, with E as Tonic (or "Final").

9. Keyboard work.

STEP III. The raised 5th in F major, and Key of D minor.

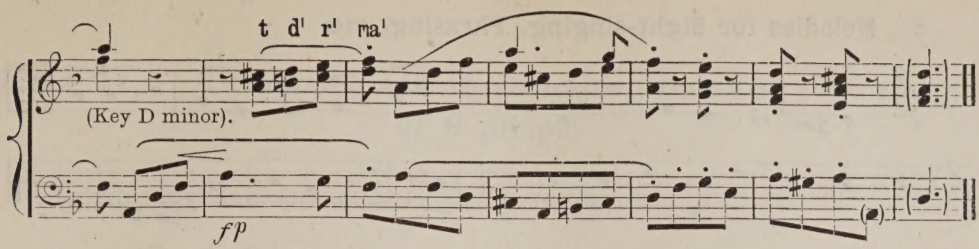
1. Singing and memorizing the example.

BEETHOVEN.—Sonata (Op. 2, No. 2) in A.

Allegro vivace. (a)

(Key F major).

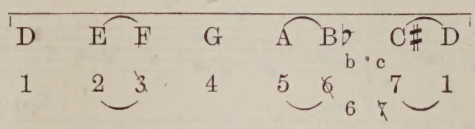
fp *fp*



NOTE.—The melody of this example (beginning at (a)) should be *sung* an octave lower than written.

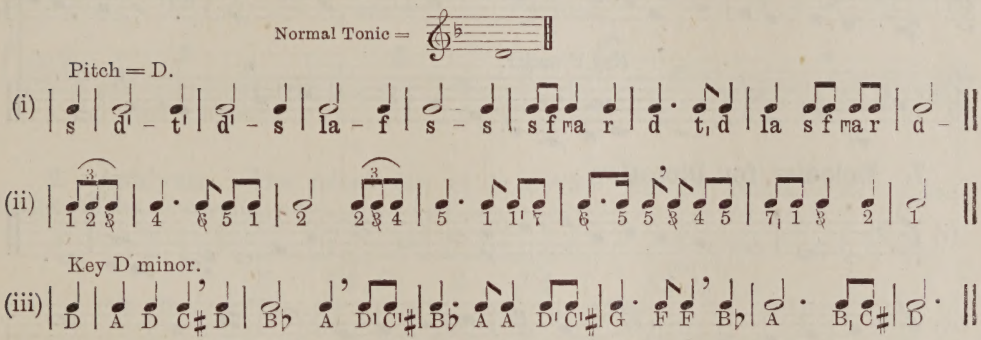
*** Alternative example: Mendelssohn, "Elijah" (opening phrase of Double Chorus, "Baal, we cry to thee," No. 11).

2. Analysis. The raised 5th of F = C♯. New key-centre = D. Pitch-names of the new scale :—

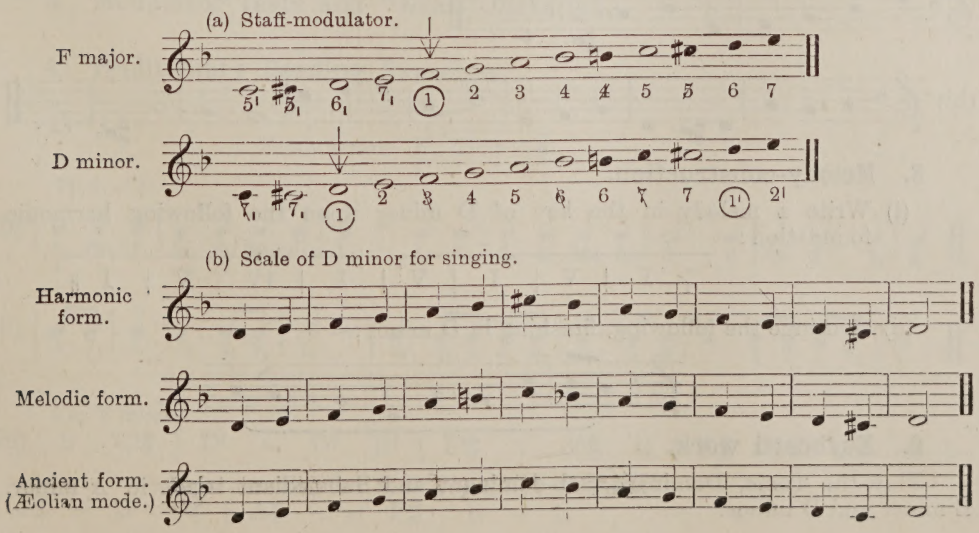


3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.



5. Staff-modulator Exercises and Scale-singing.



6. Melodies for Sight-singing, Phrasing, etc.

(i)

(ii)

(iii)

Key F major.

Key D minor.

Key F major.

7. Melodies for Dictation.

(i)

(ii)

(iii)

8. Melody-construction.

(i) Write a melody in the key of D minor upon the following harmonic foundation :—

| I | V | I | V | I | IV | V | I ||

(ii) Continue the following, finishing in D minor :—

9. Keyboard work.

Play the Tonic, Dominant, Sub-dominant and Submediant triads in A minor, E minor and D minor.

STEP IV. The raised 5th in D major, and Key of B minor.

1. Singing and memorizing the example.

Tempo di ballo, con molto brio. SCHUMANN.—Novellette (No. 4) in D.

Melody.

p

(Key D major).

rf

(Key B minor).

2. Analysis. The raised 5th of D = A♯. New key-centre = B. Pitch-names of the new scale :—

B	C♯	D	E	F♯	G	A♯	B
1	2	3	4	5	6 (g♯ a)	7	1

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

Normal Tonic =

Pitch = B.

(i) | s₁ ma₁ r₁ | d₁ s₁ ma₁ d₁ | t₂ r l₂ t₂ | d₁ s₁ la₁ ta₁ | d r | ma f t₁ | d ||

(ii) | 1 7₁ | 1 5₁ | 3₁ 2₁ | 1₁ · | 2₁ 3₁ 4₁ 5₁ 6₁ | 5₁ · 1 3 | 3 2 1 7₁ | 1 ||

Key B minor.

(iii) | B C♯ | D – D E | F♯ – F♯ G | F♯ G♯ A♯ B |

| A♯ – E C♯ | A♯ – – F♯ | B – ||

5. Staff-modulator Exercises and Scale-singing.

(a) Staff-modulator.

D major.

B minor.

(b) Scale of B minor for singing.

Harmonic form.

Melodic form.

Ancient form. (Æolian mode.)

6. Melodies for Sight-singing, Phrasing, etc.

(i)

(ii)

(iii)

Key D major.

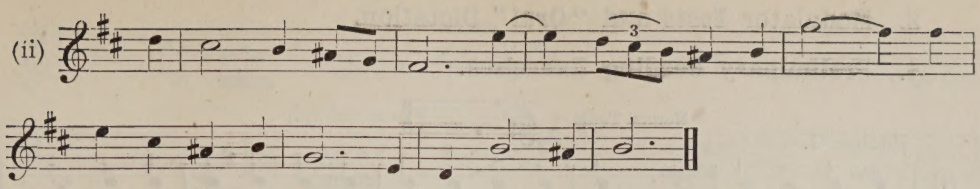
Key B minor.

Key D major.

7. Melodies for Dictation.

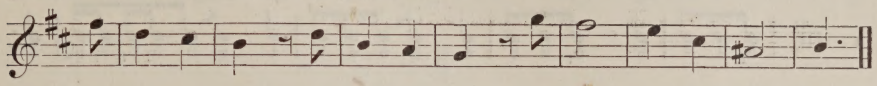
(i)

(ii)



8. Melody-construction.

(i) Decorate the following with "Unessential" notes, making as tuneful and graceful a melodic outline as possible :—



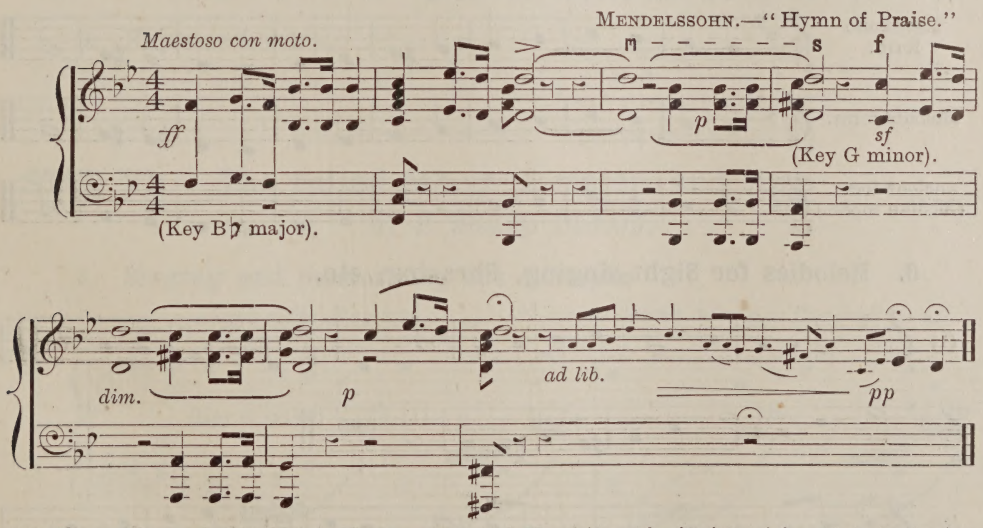
(ii) Write a 4-bar melody in B minor, and repeat it sequentially in D major.

9. Keyboard work.

Play the principal triads (viz., those of the Tonic, Sub-dominant, Dominant and Submediant) in B minor, *with either hand*, and at any octave.

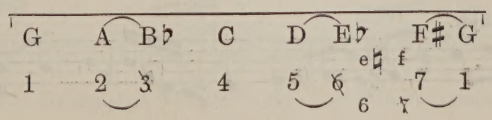
STEP V. The raised 5th in B flat major, and Key of G minor.

1. Singing and memorizing the example.



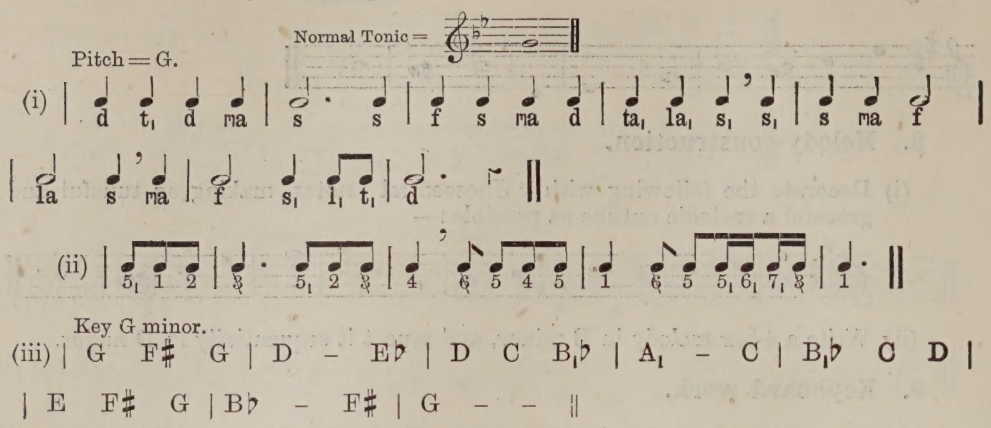
*** Alternative example : Chopin, Nocturne, Op. 37, No. 1 (from beginning of bar 13 to beginning of bar 17).

2. Analysis. The raised 5th of B♭ = F♯. New key-centre = G. Pitch-names of the new scale :—

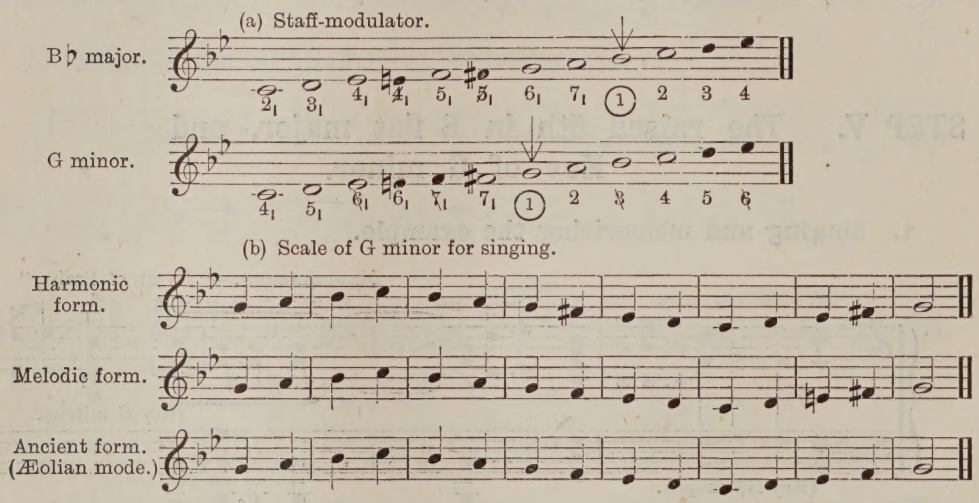


3. Modulator Tests and "Oral" Dictation.

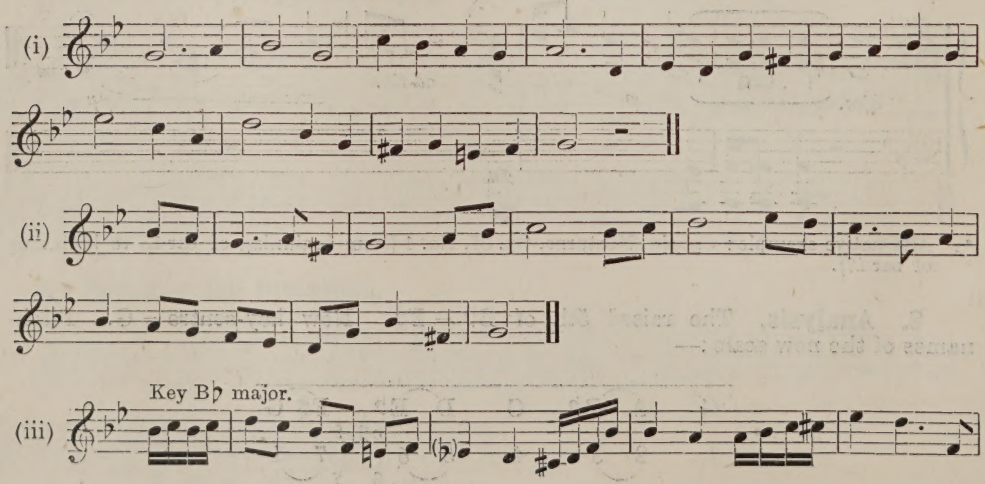
4. Preliminary Reading Exercises.

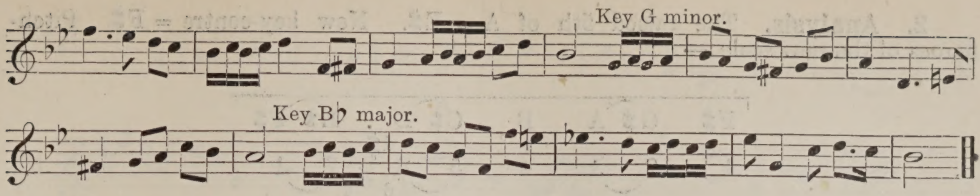


5. Staff-modulator Exercises and Scale-singing.

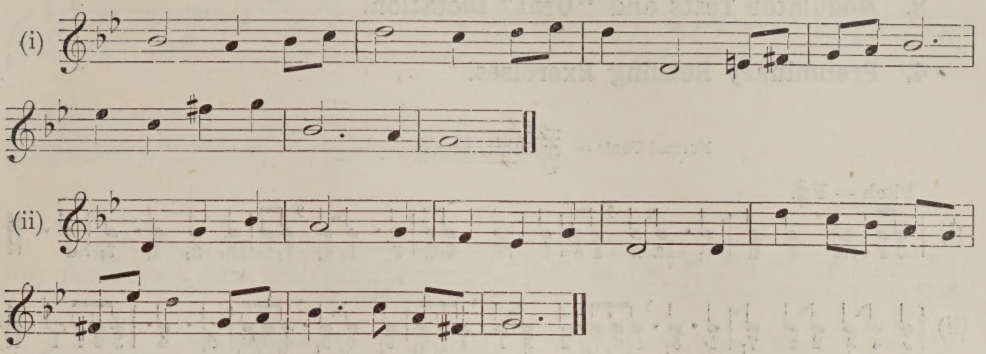


6. Melodies for Sight-singing, Phrasing, etc.





7. Melodies for Dictation.



8. Melody-construction.

(i) Write a melody upon the rhythmic plan and key-scheme of No. (iii) of sec. 6 above.

(ii) Write a melody in G minor on the following harmonic foundation, using your own rhythmic scheme :—

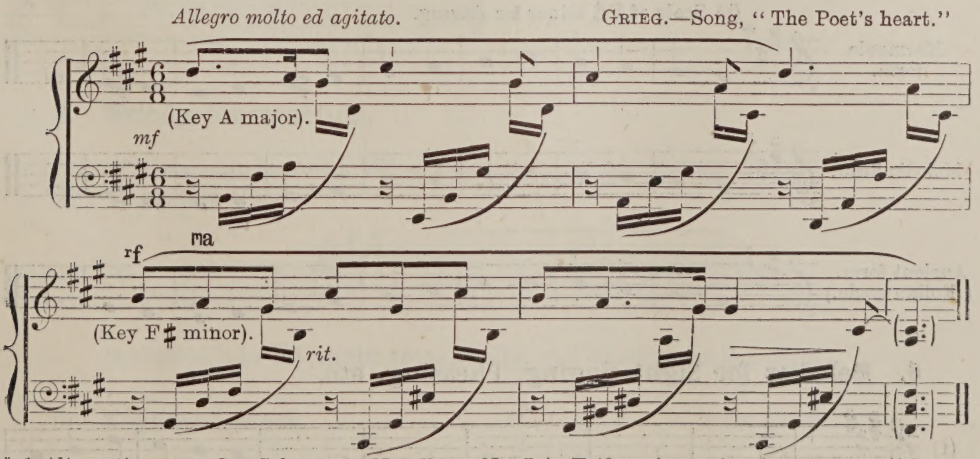
| I | VI | IV | V | VI | IV | V | I ||

9. Keyboard work.

Play scales and triads in all the keys so far studied.

STEP VI. The raised 5th in A major, and Key of F sharp minor.

1. Singing and memorizing the example.



*** Alternative example : Schumann, Novellette, No. 7, in E (first sixteen bars of *Un poco più lento*).

2. Analysis. The raised 5th of A = E♯. New key-centre = F♯. Pitch-names of the new scale :—

F♯	G♯	A	B	C♯	D	E♯	F♯
1	2	3	4	5	6 (d♯)	7 (e)	1

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

Normal Tonic =

Pitch = F♯.

(i) | d r | ma r d | t_1 la_1 s f s | f ma t_1 d | r t_1 s_1 f_1 s_1 | la_1 s_1 l_1 t_1 | d ||

(ii) | 5 4 3 2 1 7_1 | 1 5_1 5_1 6_1 7_1 | 2 3 1 1 7_1 6_1 | 5_1 6_1 5_1 4_1 5_1 6_1 | 5_1 4 | 3 2 1 1 ||

Key F♯ minor.

(iii) | F♯ C♯ F♯ A | G♯ – B – | A C'♯ B A | G♯ – – D' |

| C'♯ C♯ D♯ E♯ | G♯ – F♯ – ||

5. Staff-modulator Exercises and Scale-singing.

(a) Staff-modulator.

A major. 3_1 4_1 4_1 5_1 5_1 6_1 7_1 (1) 2 3 4 4 5 5

F♯ minor. 5_1 6_1 6_1 7_1 7_1 (1) 2 3 4 5 6 6 7 7

(b) Scale of F♯ minor for singing.

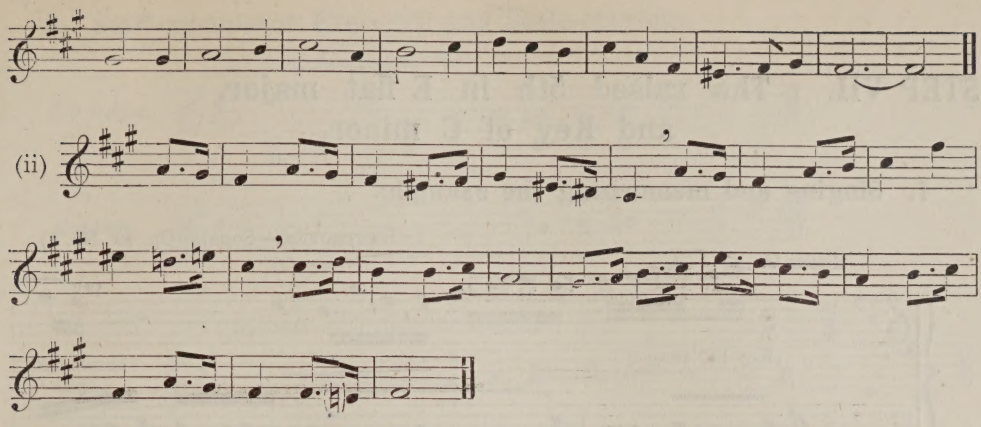
Harmonic form.

Melodic form.

Ancient form. (Æolian mode.)

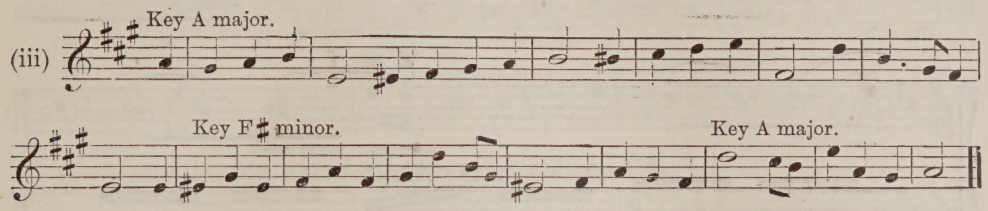
6. Melodies for Sight-singing, Phrasing, etc.

(i)



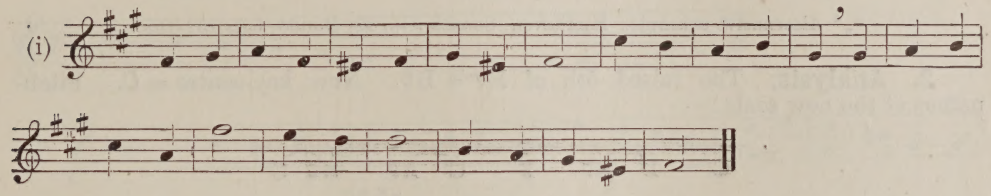
(ii)

(iii)

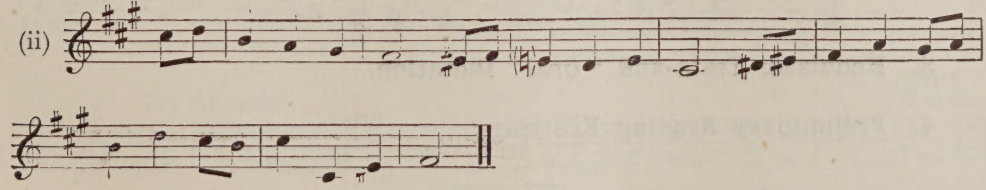


7. Melodies for Dictation.

(i)

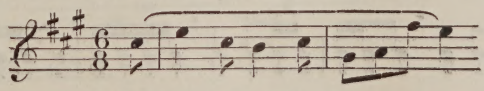


(ii)



8. Melody-construction.

(i) Write a melody (with F♯ as key-centre) in the Æolian Mode.
(ii) Beginning thus—



modulate into F♯ minor sequentially, and conclude in A major.

9. Keyboard work.

Endeavour to improvise tunes in F♯ minor (and other keys already studied).

STEP VII. The raised 5th in E flat major, and Key of C minor.

1. Singing and memorizing the example.

BEETHOVEN.—Sonata (Op. 49, No. 1).

Andante.

(Key E♭ major).

p

(a)

tr ma f

(Key C minor).

(a) The pupil should begin singing *here*, an octave lower than written.

*** Alternative example: Beethoven, Sonata (Op. 22) Rondo, bars 152–158.

2. Analysis. The raised 5th of E♭ = B♮. New key-centre = C. Pitch-names of the new scale :—

C	D	E♭	F	G	A♭	B♮	C
					a♮ b♭		
1	2	3	4	5	6	7	1
					6 ♮		

3. Modulator Tests and "Oral" Dictation.

4. Preliminary Reading Exercises.

Normal Tonic =

Pitch = C.

(i) s l t | d' d' ma r d | s la s s f ma r d | la s s f f ma t, d | r d ||

(ii) 3 2 1 | 7, 1 2 4 3 2 | 3 4 5 1' 7 1' 7 1' | 2' 1' 2' 4' 3' 1' | 5 6 7 1' ||

Key C minor.

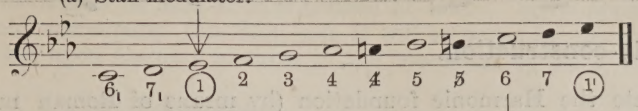
(iii) C D E♭ C G | A♭ G G | E♭' D' C' | B C' D' G | A♭ D E♭ |

F F G B, | C F E♭ D | C ||

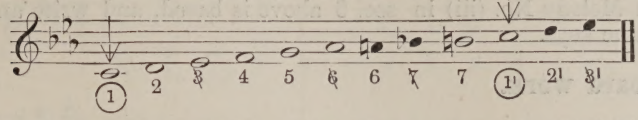
5. Staff-modulator Exercises and Scale-singing.

(a) Staff-modulator.

E♭ major.

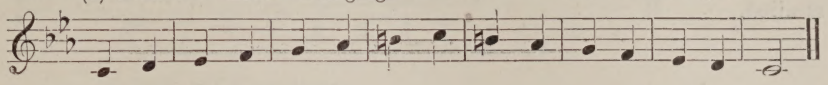


C minor.

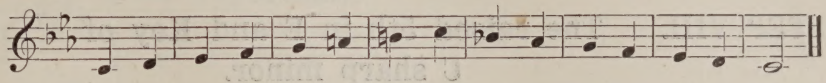


(b) Scale of C minor for singing.

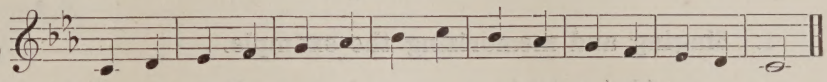
Harmonic form.



Melodic form.

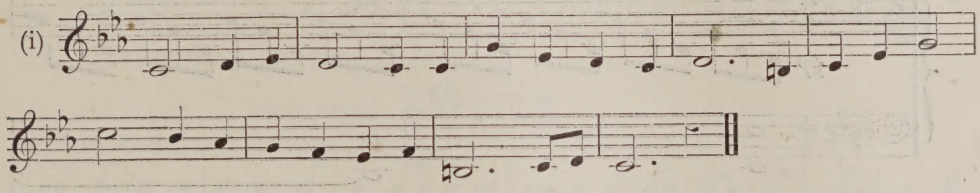


Ancient form. (Æolian mode.)

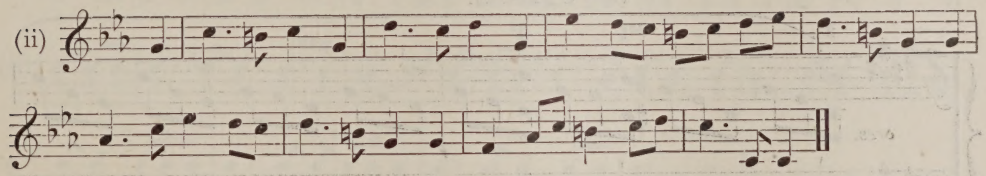


6. Melodies for Sight-singing, Phrasing, etc.

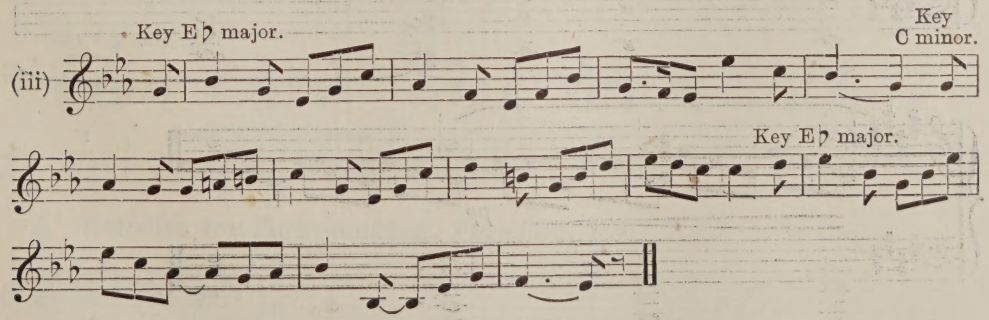
(i)



(ii)

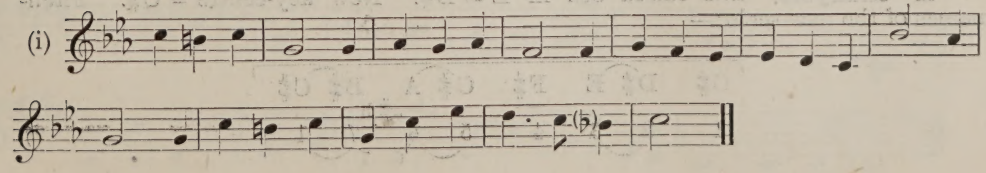


(iii)

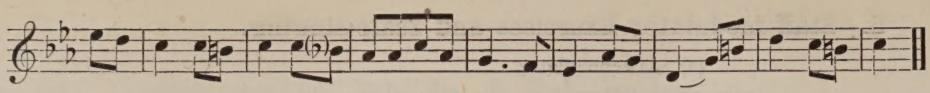


7. Melodies for Dictation.

(i)



(ii)



8. Melody-construction.

(i) Indicate the Harmonic foundation (by means of Roman numerals) upon which Melody No. (iii) in sec. 6 above is based, and write another tune in the same keys.

9. Keyboard work.

Transpose Melodies Nos. (i) and (ii) in sec. 7 above, into the minor keys already studied.

STEP VIII. The raised 5th in E and Key of C sharp minor.

1. Singing and memorizing the example.

Adagio sostenuto. BEETHOVEN.—Sonata (Op. 27, No. 2).

(Key E major).

pp

(Key C♯ minor).

s se t d'

cres. *p*

pp

2. Analysis. The raised 5th in E = B♯. New key-centre = C♯. Pitch-names of the new scale:—

C♯ D♯ E F♯ G♯ A B♯ C♯

a♯ b

1 2 3 4 5 6 7 1

6 7

3. Staff-modulator Exercises and Scale-singing. From here onwards it will probably not be necessary to use the Syllable-modulator, and it is recommended that the *Staff-modulator* be used at once instead of later. Some practice in "Oral" Dictation should accompany this Step, but it will be better for the pupil's attention to be concentrated upon learning to think in the new scale, by using the pitch-names from the first.

(a) Staff-modulator.

E major. 6, 7, 1 2 3 4 4 5 5 6 7 1'

C♯ minor. 1 2 3 4 5 6 6 7 7 1' 2' 3'

(b) Scale of C♯ for singing.

Harmonic form.

Melodic form.

Ancient form. (Æolian mode.)

4. Preliminary Reading Exercises.

Normal Tonic =

Pitch = C♯.

(i) d mar d s | la d' t | d' r'ma'd' ta | las f s s l | t d' r'ma' r't | d' ||

(ii) 5 4 3 | 2 1 7, 7, 1 | 2 4 3 2 | 1 7, 6, 7, 1 | 3 4 2 2 3 4 |

5 1 7, 7, 1 2 | 3 1 6 6 5 4 | 5 3 1 2 7, | 2 1 ||

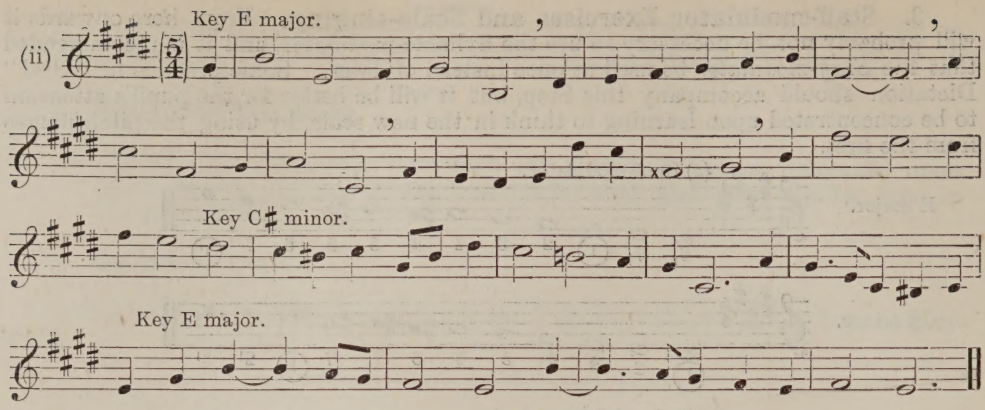
Key C♯ minor.

(iii) E F♯ | G♯ E C♯ | A G♯ F♯ | E D♯ C♯ | B,♯ B,♯ | D♯ C♯ |

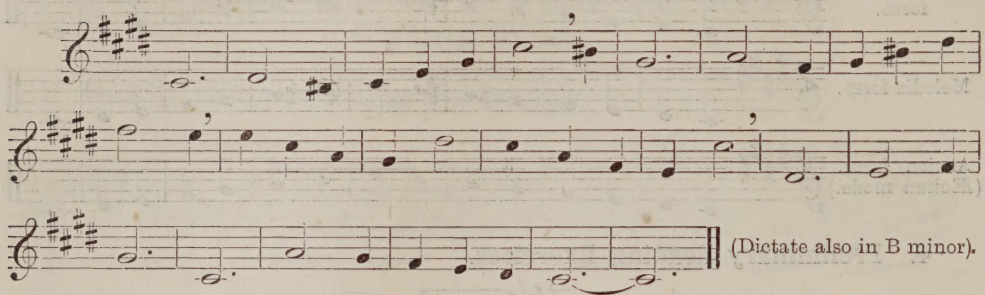
A G♯ | C♯ C♯ E D♯ C♯ | C♯ ||

5. Melodies for Sight-singing, Phrasing, etc.

(i)

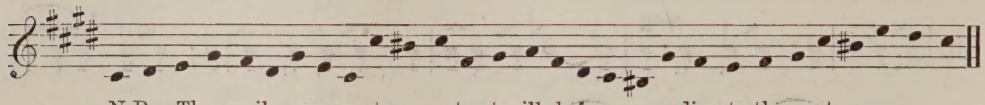


6. Melody for Dictation.



7. Melody-construction.

(i) Construct a tune (a) in $\frac{3}{4}$ time; (b) in $\frac{4}{4}$ time; (c) in $\frac{5}{4}$ time, using the following notes as the melodic framework of the exercises:—

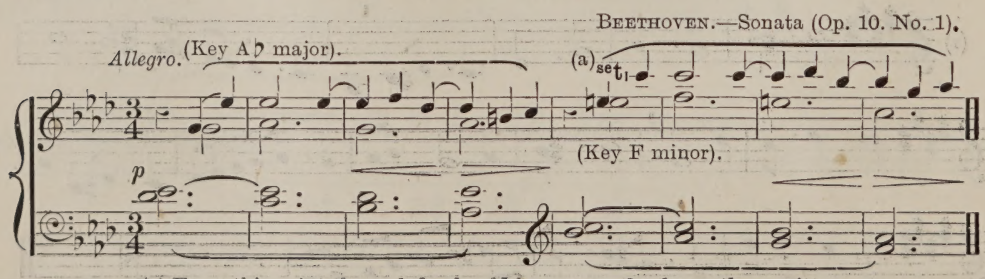


N.B.—The pupil may repeat any note at will, before proceeding to the next one.

8. Keyboard work.

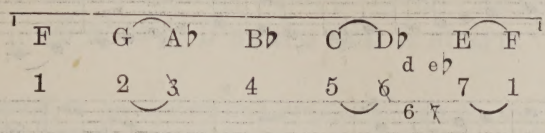
STEP IX. The raised 5th in A flat and Key of F minor.

1. Singing and memorizing the example.

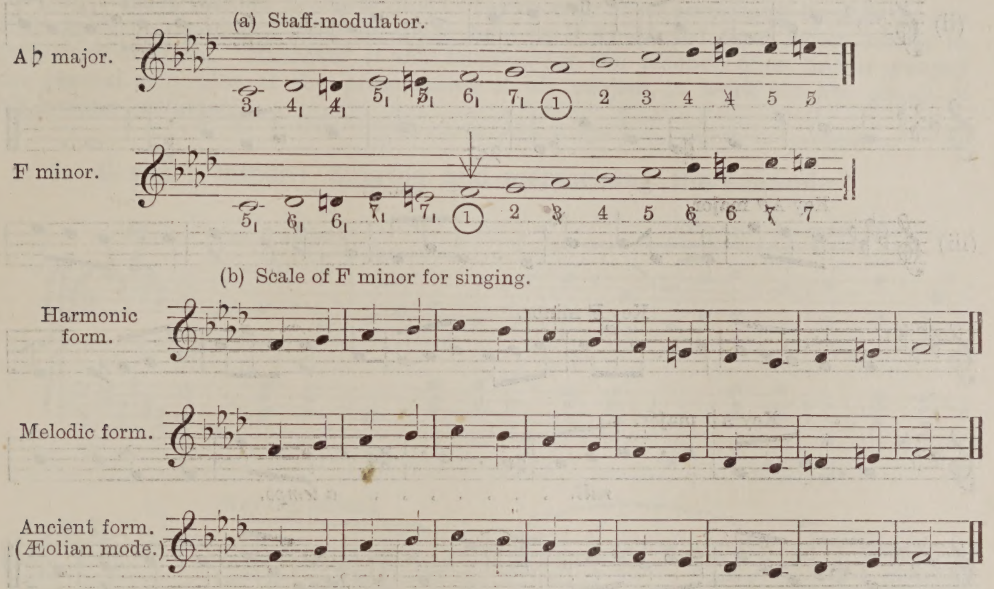


(a) From this point the melody should be *sung* an 8ve lower than written.

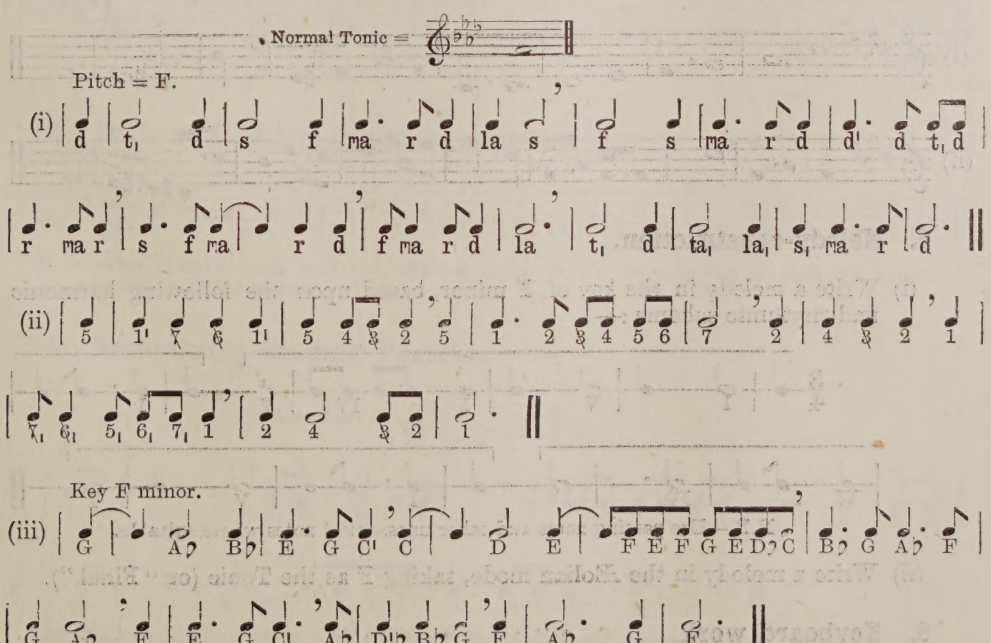
2. Analysis. The raised 5th in A♭ = ♮. New key-centre = F. Pitch-names of the new scale :—



3. Staff-modulator Exercises and Scale-singing.



4. Preliminary Reading Exercises.



5. Melodies for Sight-singing, Phrasing, etc.

(i)

(ii)

(iii) Key A♭ major.

Key F minor.

Key A♭ major.

rall. . . . . . *a tempo.*

poco rall. . . . . . .

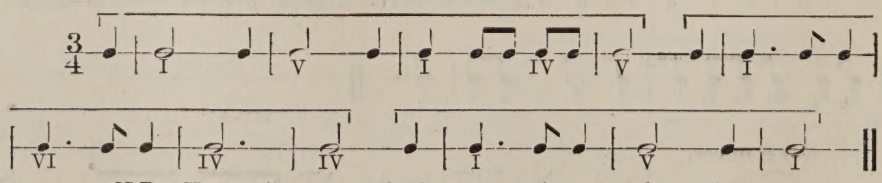
6. Melodies for Dictation.

(i)

(ii)

7. Melody-construction.

(i) Write a melody in the key of F minor, based upon the following harmonic and rhythmic scheme :—



N.B.—Use passing notes and other unessential notes where suitable.

(ii) Write a melody in the Æolian mode, taking F as the Tonic (or "Final").

8. Keyboard work.

STEP X. The remaining Sharp Minor Keys. G sharp, D sharp and A sharp.

As these scales should be presented and studied in exactly the same way as the previous Minor keys, it will be unnecessary to give more than a musical example in each tonality, followed by specimen exercises in Sight-reading and Dictation, which the teacher should by now be able quite easily to supplement by others of his own. He is warned, however, not to hasten over these remaining keys as though they were unimportant; they are given here in a condensed form, solely owing to exigencies of space. Moreover, it will be good for the teacher, once he has grasped the general principles of the presentation of his subject, to work out the details of his lessons for himself.

1. G sharp minor: Singing and memorizing the example.

Mesto. (Key B major). CHOPIN.—Mazurka (No. 22).

(Key G♯ minor).

Ped. *

2. Scale of G sharp minor for singing.

Harmonic form.

N.B.—The Melodic scale and the Æolian mode should be sung by making the necessary alterations in the above.

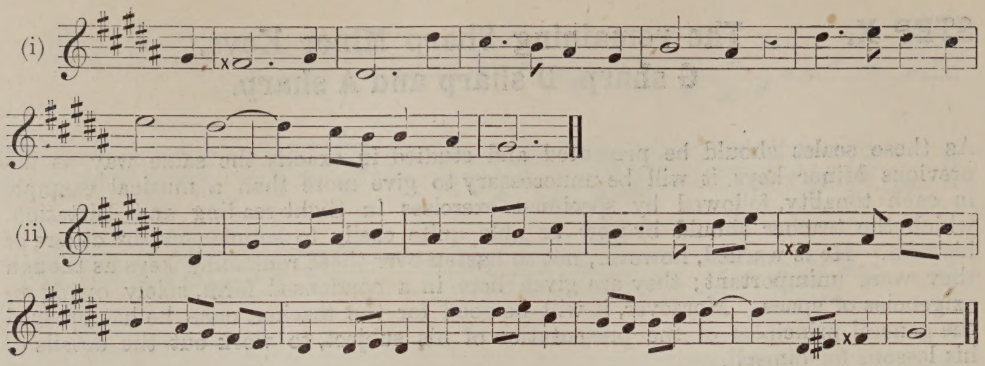
3. Preliminary Reading Exercise.

Normal Tonic =

Key G♯.

The above should be sung to pitch-names, degree-names, and *Lah*.

4. Melodies for Sight-singing or Dictation.

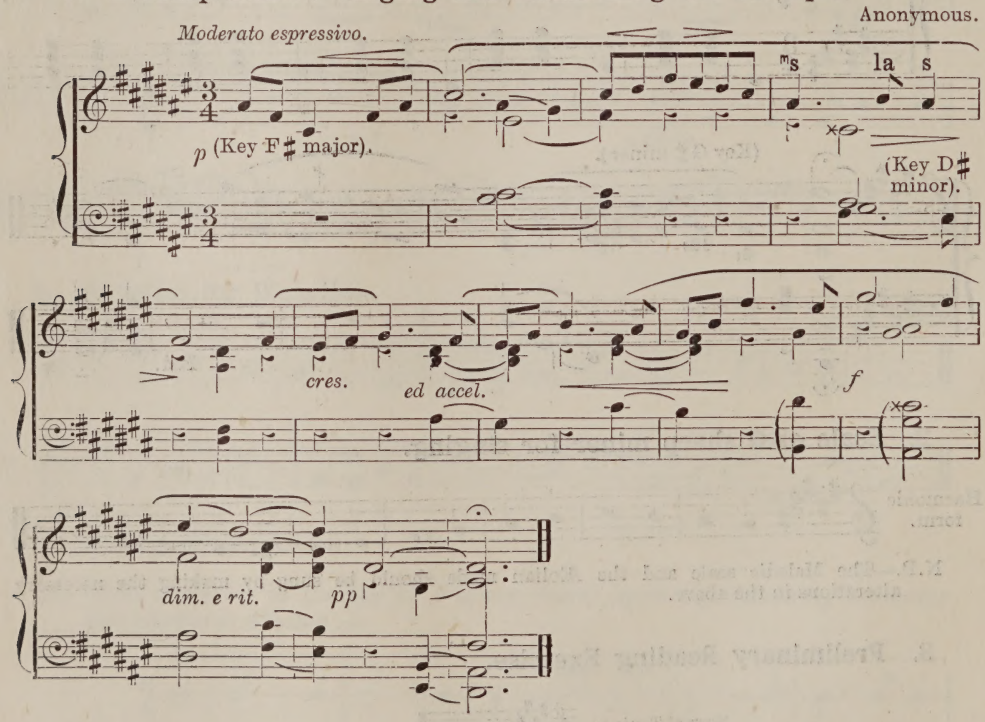


5. Melody-construction.

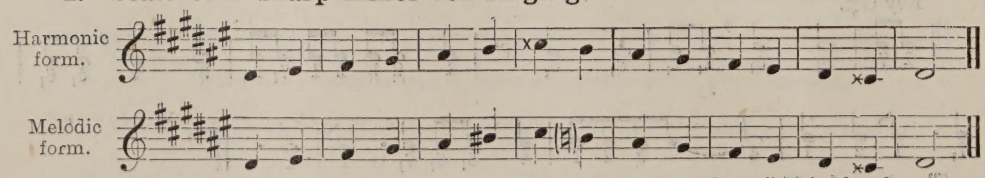
Write an original melody in the key of G♯ minor, including instances of the use of both Harmonic and Melodic forms of the scale.

---

1. D sharp minor: Singing and memorizing the example.

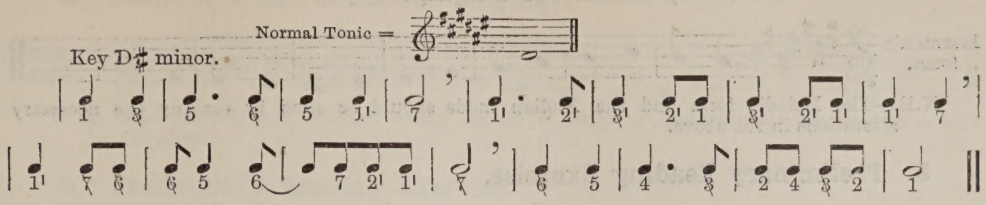


2. Scale of D sharp minor for singing.

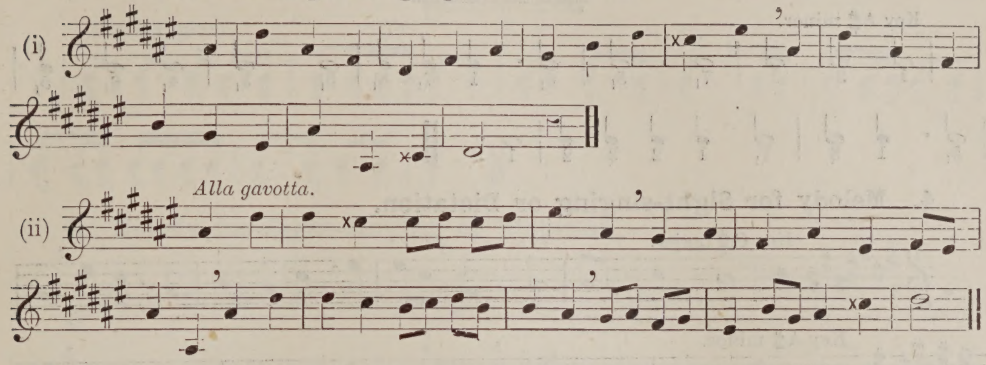


N.B.—The Æolian mode should be sung by making the necessary alterations in the above.

3. Preliminary Reading Exercise.

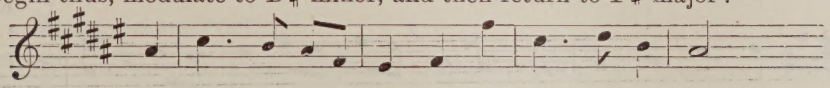


4. Melodies for Sight-singing or Dictation.



5. Melody-construction.

Begin thus, modulate to D♯ minor, and then return to F♯ major :—



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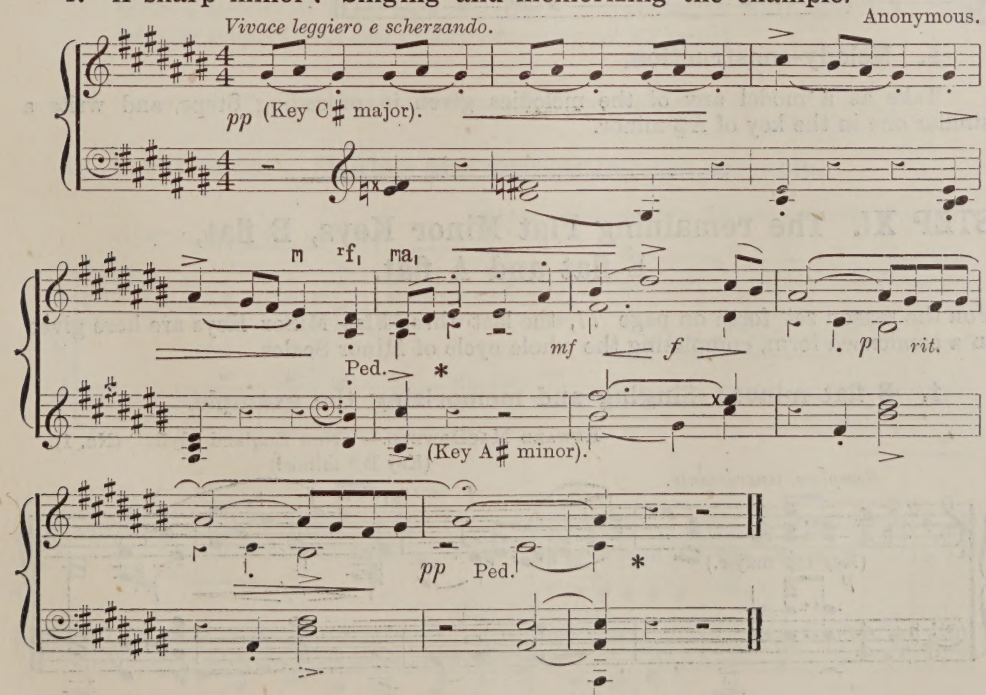
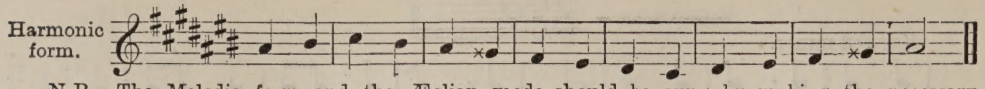
1. A sharp minor: Singing and memorizing the example.

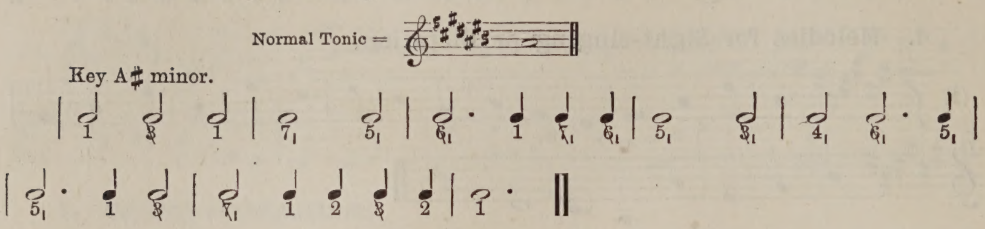


2. Scale of A sharp minor for singing.

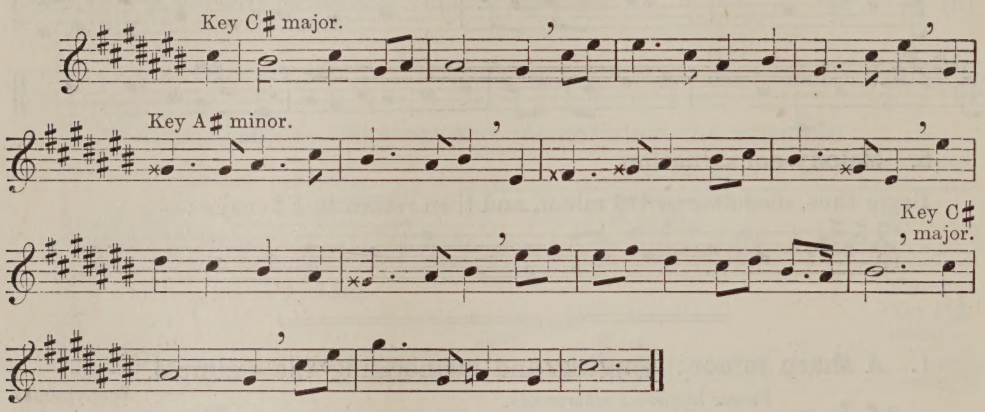


N.B.—The Melodic form and the Æolian mode should be sung by making the necessary alterations in the above.

3. Preliminary Reading Exercise.



4. Melody for Sight-singing or Dictation.



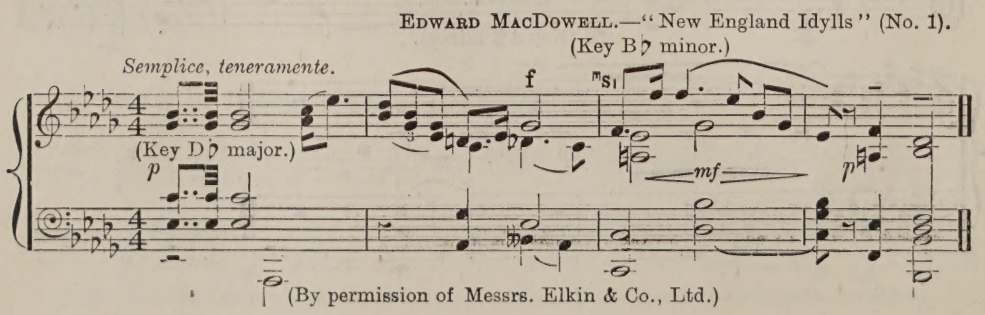
5. Melody-construction.

Take as a model any of the melodies given in preceding Steps, and write a similar one in the key of A♯ minor.

STEP XI. The remaining Flat Minor Keys, B flat, E flat and A flat.

For the reason set forth on page 77, the last three Flat Minor Keys are here given in a condensed form, completing the whole cycle of Minor Scales.

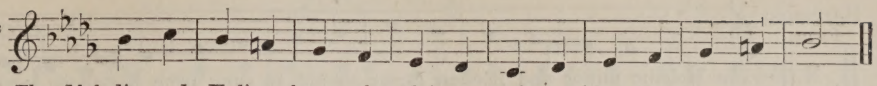
1. B flat minor: Singing and memorizing the example.



(By permission of Messrs. Elkin & Co., Ltd.)

2. Scale of B flat minor for singing.

Harmonic form.

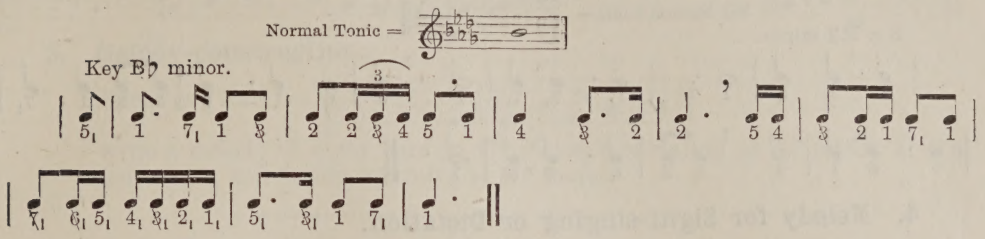


N.B.—The Melodic and Æolian forms should be sung by making the necessary alterations in the above.

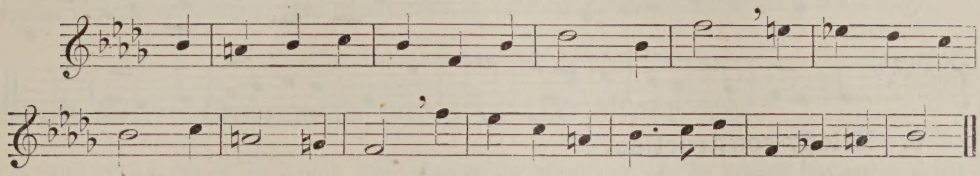
3. Preliminary Reading Exercise.

Normal Tonic =

Key B♭ minor.



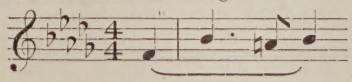
4. Melody for Sight-singing or Dictation.



5. Melody-construction.

(i) Write a melody in the Æolian mode, using B♭ as the Tonic (or "Final").

(ii) Beginning thus :—

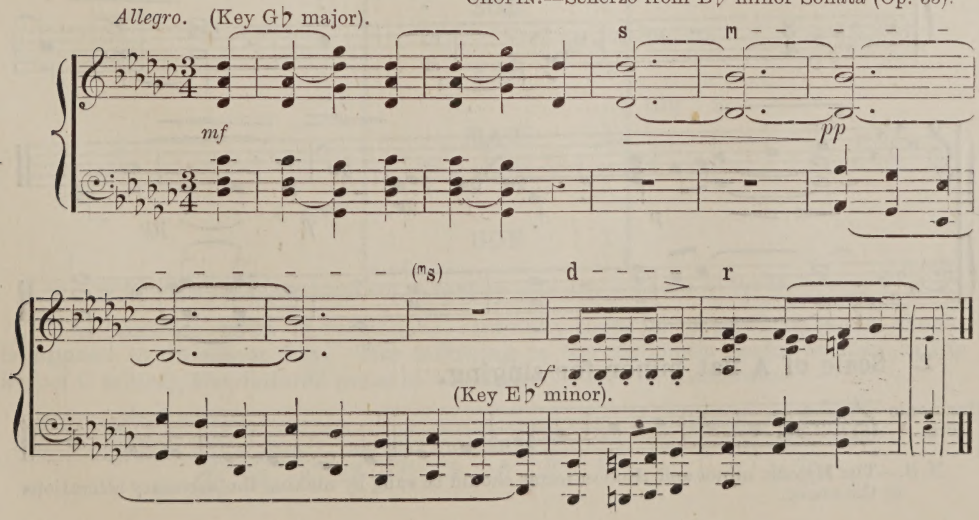


write a melody of eight bars, making a modulation at the fourth bar to the relative major (D♭), and finally returning to B♭ minor.

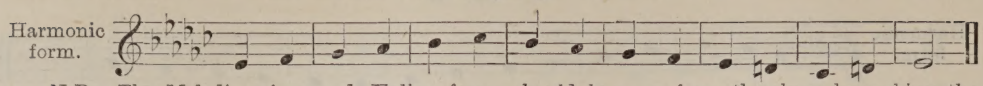
---

1. E flat minor : Singing and memorizing the example.

CHOPIN.—Scherzo from B♭ minor Sonata (Op. 35).

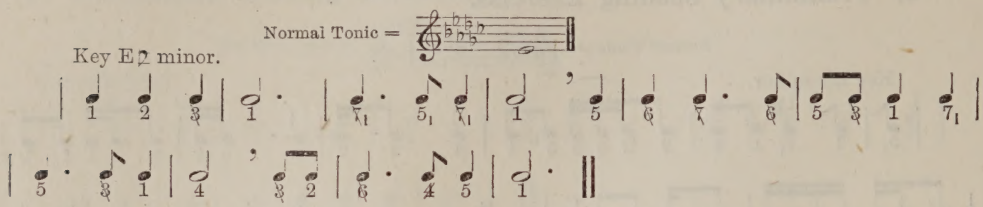


2. Scale of E flat minor for singing.

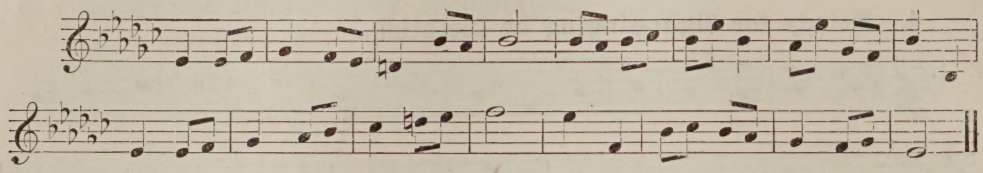


N.B.—The Melodic minor and Æolian forms should be sung from the above by making the necessary alterations.

3. Preliminary Reading Exercise.

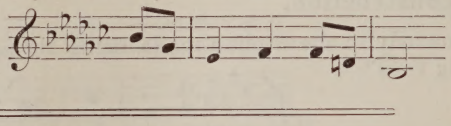


4. Melody for Sight-singing or Dictation.

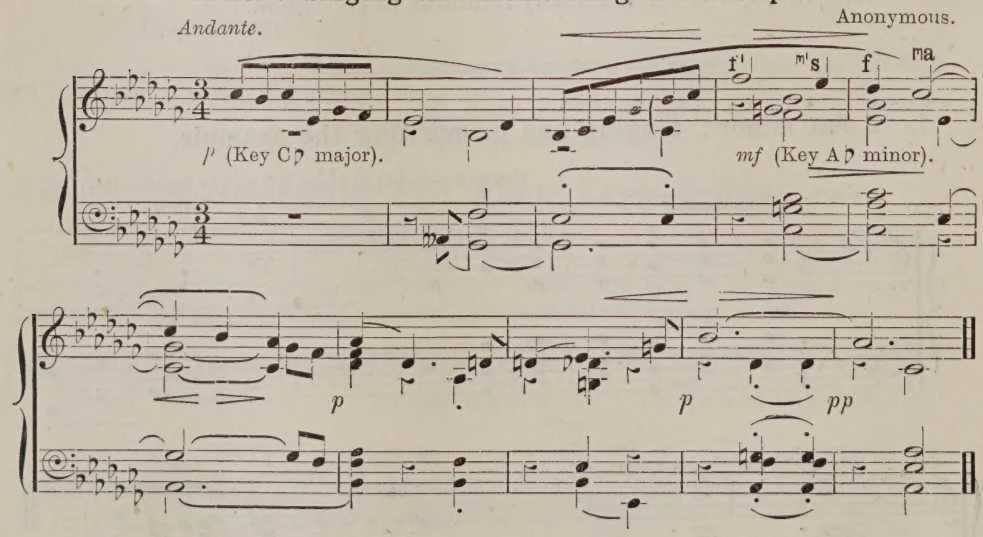


5. Melody-construction.

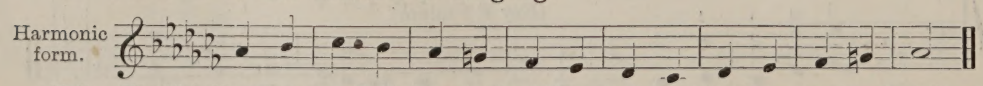
Write an 8-bar melody in the key of E♭ minor, beginning thus :—



1. A flat minor: Singing and memorizing the example.



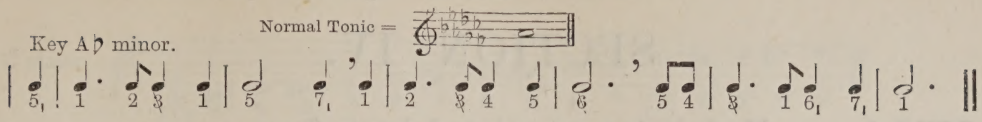
2. Scale of A flat minor for singing.



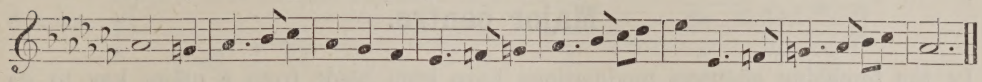
N.B.—The Melodic minor and Æolian forms should be sung by making the necessary alterations in the above.

3. Preliminary Reading Exercise.

Key A♭ minor. Normal Tonic =

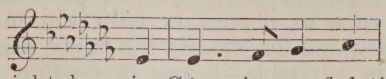


4. Melody for Sight-singing or Dictation.



5. Melody-construction.

Beginning thus :—



write a melody of eight bars in C♭ major, modulating to A♭ minor at the fourth bar, and finally returning to C♭ major.

Note to Teacher.—Tables of both "sharp" and "flat" minor scales should be constructed for the pupil upon the plan indicated on pages 17 and 18 in connexion with the major key, and exercises similar to those set forth on pages 18 and 19 should be given as occasion offers.

STEP XII. Chromatic notes of the Minor key.

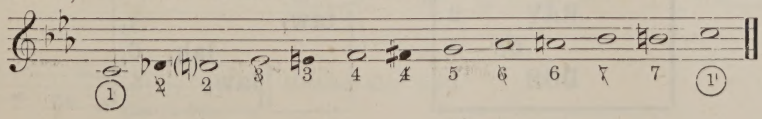
Owing to the detail in which the chromatic elements of the major key were dealt with in Section II of this volume, it will be unnecessary to dilate at length upon the chromatic notes of the minor key.

As the major 6th and the minor 7th form part of the Melodic Minor Scale, they cannot properly be regarded as chromatic (although, owing to the anomalous nature of the minor signature, the former is *written* as a chromatic note, while the latter appears as a diatonic one). The actual chromatic elements of the scale are therefore confined to the lower tetrachord, as shewn in the Modulator below :—

	DOH'	1'		
	TE	7		
taw		𝄪7		
		lah 6		
	LAW	𝄪6		
	SOH	5		
	.....		fe	𝄪4
	FAH	4		
	.....		me	3
	MAW	𝄪3		
	RAY	2		
𝄪2 raw	.....			
	DOH	1		

N.B.—The chromatic notes are placed here outside the margin of the Modulator.

The exercises given in Section II, especially those on page 41 onwards, should be applied to the minor key. The following is the chromatic scale (written in the key of C minor), the diatonic notes of which are written as semibreves :—



SECTION IV.

STEP I. Modulation to related keys from a Major centre.

In the foregoing chapters modulations have been made from a major key to its Dominant and Sub-dominant major, and to its Submediant minor, and these have been considered each time in connexion with the introduction of a new scale. As soon, however, as the pupil has studied the minor scales of E and D (Section III, Steps II and III), it is advisable—before proceeding with the remaining minor scales—to shew him how a modulation may be directly effected from the key of C major to the keys of E and D minor. The principle of the change of key-centre from the Tonic key of C major to the Mediant and Supertonic minor having been thus demonstrated, each of the remaining major keys should be regarded as the point of departure, and similar modulations made therefrom.

The Mediant Minor.

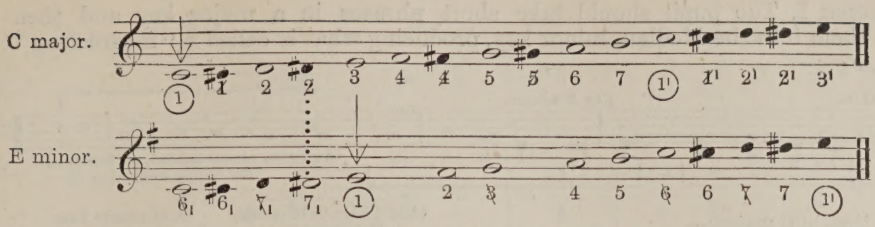
When it is desired to change the key-centre from that of a given major key to its Mediant, the important chromatic note of the former key is its *raised 2nd*, which becomes the 7th, or Leading-note, of the latter. (Compare the similar use of the *raised 5th* in modulating to the Submediant minor—Section III.) The most natural and musical effect is usually produced when the scale built up from this new (Mediant) centre is one whose third and sixth degrees are *minor;* hence—as in the case of the change of centre from the Tonic to the Submediant—this is a *minor key*, and not a major, as in the case of the Dominant or the Sub-dominant.

Much careful practice upon the Syllable-Modulator should be followed by similar exercises upon the Staff Scale-Modulator, which in turn should lead to further practice in Sight-singing, Dictation, and Melody-construction.

1. Modulator Tests.

Syllable-Modulator.					
Major key.			Mediant Minor.		
me'	3'	→	DOH'	1'	
re'	2'		TE	7	
ray'	2'		taw	~~7~~	
de'	~~1'~~		lah	6	
DOH'	1'		LAW	~~6~~	
TE	7		SOH	5	
LAH	6		FAH	4	
SOH	5		MAW	~~3~~	
fe	~~4~~		RAY	2	
FAH					
ME	3	→	DOH	1	
re	~~2~~		te,	7,	
RAY	2		taw,	~~7~~,	
de	~~1~~		lah,	6,	
DOH	1		law,	~~6~~,	

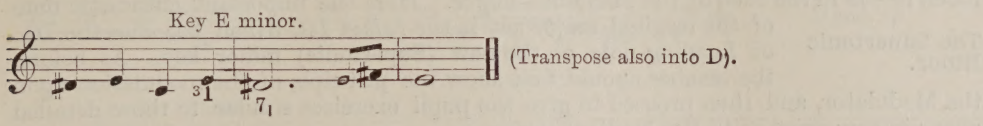
STAFF SCALE-MODULATOR.



N.B.—In pointing the change of key on the Modulator, the teacher should take special care to emphasize the note that is required to form the new key-centre (ME of the original Tonic), by placing it in a strong rhythmical position, and by preceding it by the sound a semitone below (the new Leading-note).

2. Melodies for Sight-singing.

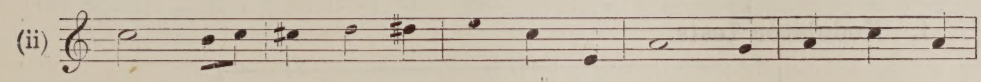
(i)



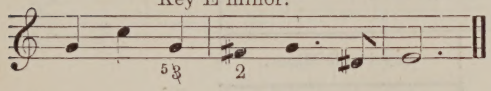
Key E minor.

(Transpose also into D).

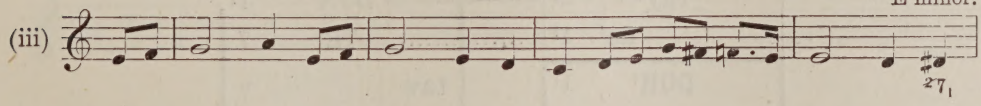
(ii)



Key E minor.

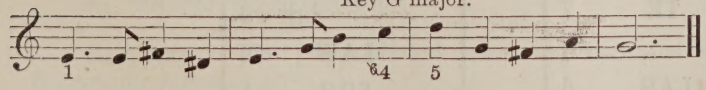


(iii)



Key E minor.

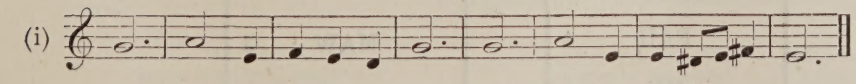
Key G major.



(Transpose also into B♭).

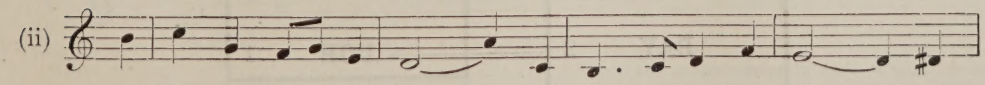
3. Melodies for Dictation.

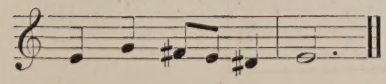
(i)



(Dictate also in D).

(ii)

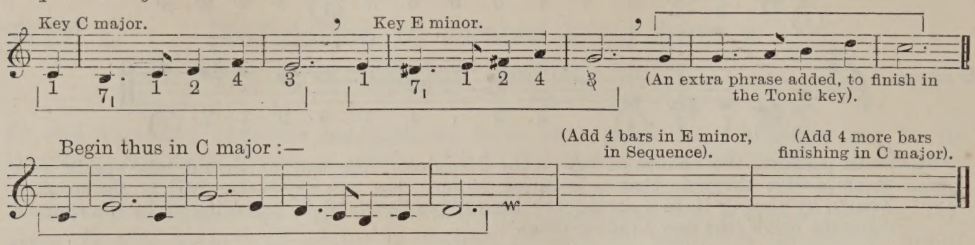




(Dictate also in F).

4. Melody-construction.

Exercise I. The pupil should take short phrases in a major key and then transpose them into the Mediant minor key, producing what is called a "modulating" Sequence, *e.g.* :—



Exercise II. Write a 6-bar sentence (three phrases), modulating to the Mediant minor at the end of the second phrase (4th bar), and then returning to C major in the third phrase.

The Supertonic Minor.

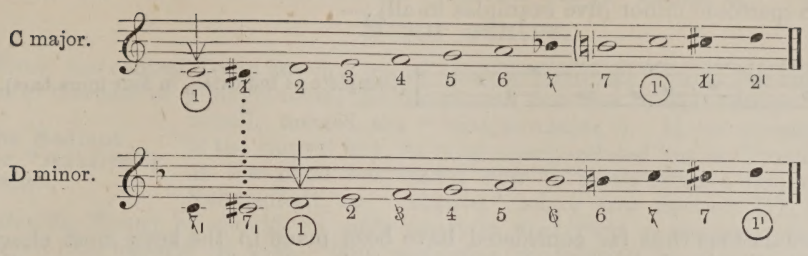
When a modulation is made from a major key-centre to its Supertonic, the mode is—as in the case of the Mediant—*minor*. Here the important chromatic note of the original major key is the *raised 1st*, which becomes the 7th, or Leading-note, of the new (Supertonic) minor key. As before, the teacher should first shew the principle of the modulation upon the Modulator, and then proceed to give the pupil exercises similar to those detailed above in connexion with the Mediant minor.

1. Modulator Tests.

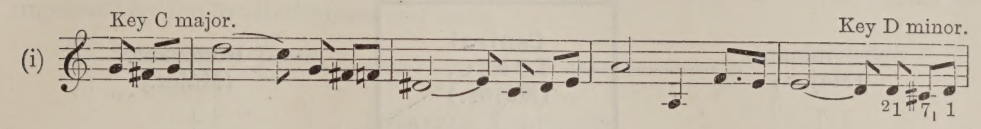
Syllable-Modulator.

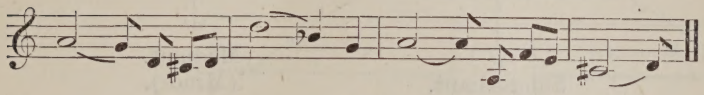
Major key.			Supertonic Minor.	
ray'	2'	→	DOH'	1'
de'	1'	.....	TE	7
DOH'	1'		taw	7
TE	7		lah	6
taw	7		LAW	6
LAH	6		SOH	5
SOH	5		FAH	4
FAH	4		MAW	3
ME	3		RAY	2
RAY	2	→	DOH	1
de	1	.....	te,	7,
DOH			taw,	7,

STAFF SCALE-MODULATOR.

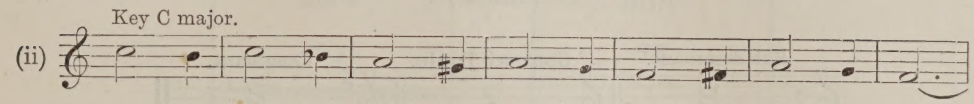


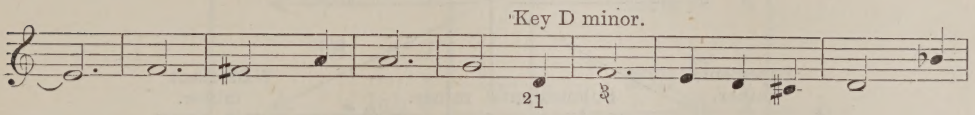
2. Melodies for Sight-singing and Dictation.

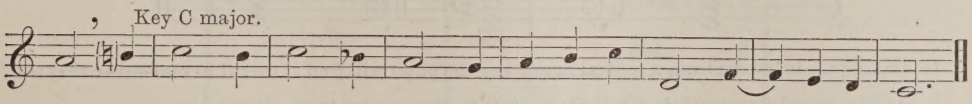




(Transpose also into D and E).

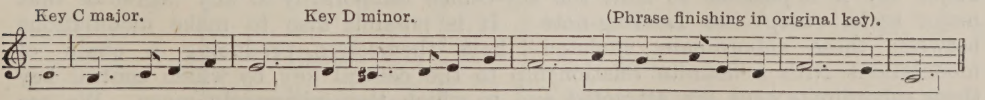


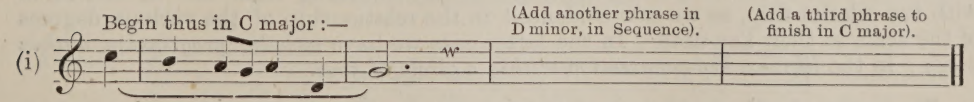


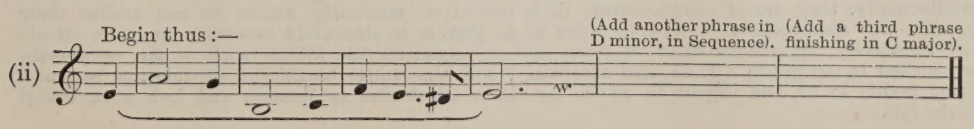


3. Melody-construction.

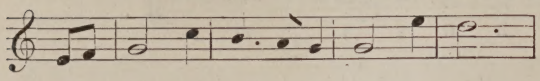
EXERCISE I. The pupil should take short phrases and answer them in the Supertonic minor, *e.g.*:—







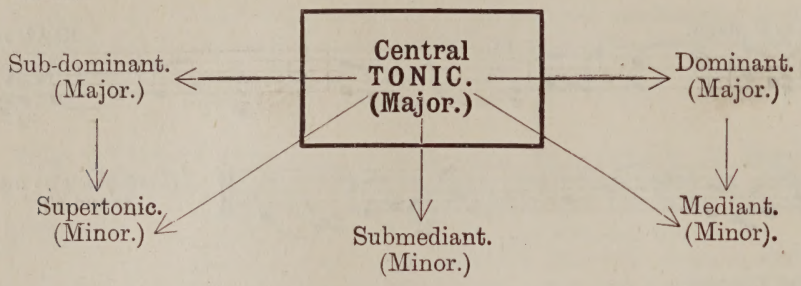
Exercise II. Write answering phrases to the following, modulating in turn to (a) Dominant major; (b) Sub-dominant major; (c) Submediant minor; (d) Mediant minor; (e) Supertonic minor (five examples in all) :—

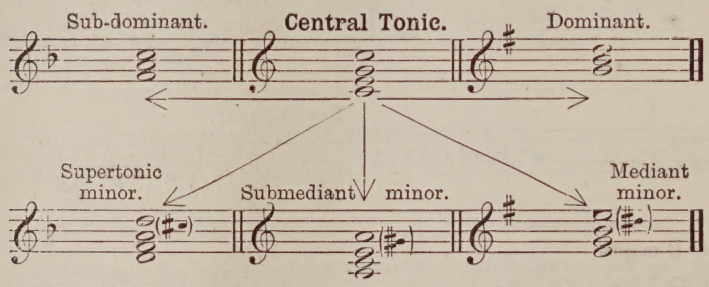


(Complete as indicated, in four more bars).

Nearly related keys from a Major centre.

The modulations thus far considered have been made to the keys most closely related to any given major key. A table of these so-called "nearly related" keys is appended herewith :—





In making modulations from a central major key the pupil will find it useful to remember that:—

(1)	The raised (augmented)	4th	tends to shift the key-centre to the				Dominant.
(2)	,, lowered (minor)	7th	,,	,,	,,		Sub-dominant.
(3)	,, raised (augmented)	5th	,,	,,	,,		Submediant (minor).
(4)	,, ,, ,,	2nd	,,	,,	,,		Mediant (minor).
(5)	,, ,, ,,	1st	,,	,,	,,		Supertonic (minor).

The direction of the arrows in the above tables will shew that from one central major key it is possible to shift the key-centre temporarily to any degree of that major scale, except the Leading-note. It is possible also to make modulations between these subordinate "related" keys themselves, producing a chain of modulations with a definite relationship to the central key, by which central key these subordinate keys are attracted and to which they ultimately move. We see illustrated here the same general principle, or law, working itself out in connexion with *key*-relationship, as we saw evidenced in the relationship of the various degrees of the scale to their key-note. In the latter case we have *melodic progression within a key ;* in the former, *key-progression within a circle of keys.*

The teacher should constantly bear in mind that, interesting as it is to know such facts intellectually, they are of comparatively little use to us *musically*, unless we can realize them aurally—as "sound-effects." And, in order to do this, it is absolutely necessary to listen closely and sensitively, to analyse what we hear, and to memorize the idioms with which we become acquainted in our music. Then, and then only, will the subtle beauties of modulation become a living reality to us, and impart to us the joy of the artist who appreciates and feels such things to the full.

STEP II. Modulation to related keys from a Minor centre.

The Mediant (or "relative") Major.

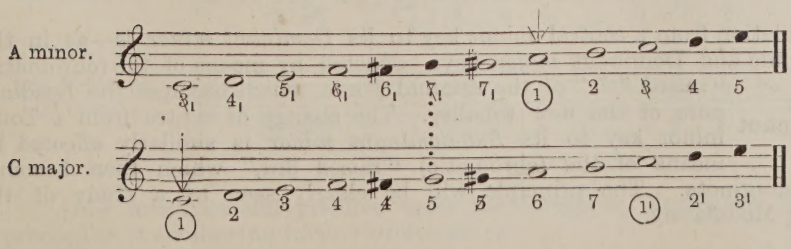
WHEN the central Tonic key is a minor one, the key most closely related to it is not (as in the case of a major tonic) the Dominant, but the *Mediant major* (or, as it is usually termed, the "relative major"). If, for example, A minor is the central key, its most nearly-related key is C major. As soon as the pupil has learnt how to move from a major key to the Submediant, or "relative," minor (*see* Section III, Step I, and following Steps), he should be quite ready to deal with a change of key which is merely the reverse of that. This particular modulation is effected by using the *Minor* (or *lowered*) *7th* of the original Tonic key, which then becomes the Dominant (Soh) of the new key. The following Modulators will make the relationship of the two keys clear; the pupil's knowledge of, and feeling for which should be impressed by the usual exercises and tests.

1. Modulator Tests.

SYLLABLE-MODULATOR.

Minor key.		Mediant Major.	
maw'	3'	DOH'	1'
ray'	2'	TE	7
DOH'	1'	LAH	6
TE	7	se	5
taw	7	SOH	5
lah	6	fe	4
LAW	6	FAH	4
SOH	5	ME	3
FAH	4	RAY	2
MAW	3	DOH	1
RAY	2	te,	7,
DOH	1	lah,	6,

STAFF SCALE-MODULATOR.



2. Melodies for Sight-singing.

(i) Key A minor. Key C major.

(Transpose also into B minor).

(ii) Key E minor. Key G major.

(Transpose also into D minor and F minor).

(iii) Key D minor. Key F major.

Key D minor.

(Transpose also into C minor and G minor).

(iv) Key F♯ minor.

Key A major. Key F♯ minor.

(Transpose also into G minor and E♭ minor).

3. Dictation and Melody-construction.

Dictate the following, requesting the pupil to complete the sentence by modulating to the Mediant major, and to sing the whole when finished:—

(i) etc.

(ii) etc.

N.B.—Each of the above should be played, written and sung in other keys.

The Dominant and Sub-dominant Minor keys.

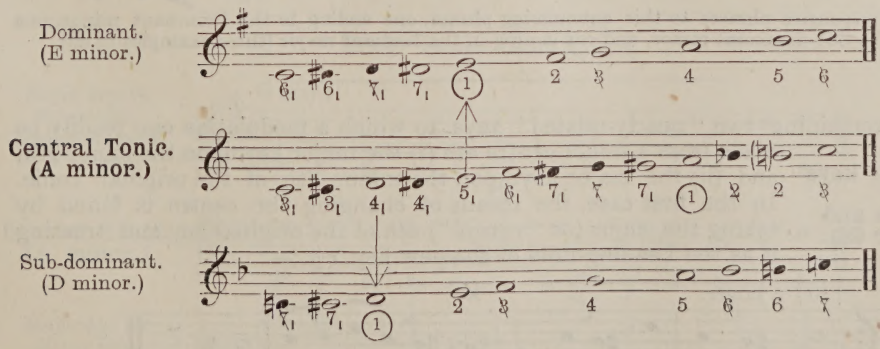
The modulation from a central minor key to its *Dominant minor* is—as in the case of the Tonic and Dominant *major* keys—effected by means of the (chromatic) "raised 4th" of the original Tonic, which becomes the Leading-note of the new tonality. The change of centre from a Tonic minor key to its *Sub-dominant minor* is similarly effected by means of the (chromatic) "raised 3rd," which then becomes the new Leading-note. The principle will be clearly seen by a study of the accompanying Modulators.

1. Modulator Tests.

Syllable-Modulator.

Sub-dominant Minor.		Central Tonic Minor key.		Dominant Minor.	
ray'	2'	soh'	5'	DOH'	1'
DOH'	1'	fe'	4'	TE	7
TE	7	fah'	4'	taw	7
taw	7	me'	3'	lah	6
lah	6	maw'	3'	LAW	6
LAW	6	ray'	2'	SOH	5
SOH	5	raw'	2'	FAH	4
FAH	4	DOH'	1'	MAW	3
MAW	3	TE	7	RAY	2
RAY	2	taw	7	DOH	1
DOH	1	lah	6	te,	7,
te,	7,	LAW	6	taw,	7,
taw,	7,	SOH	5	lah,	6,
lah,	6,	fe	4	law,	6,
law,	6,	FAH		soh,	5,
soh,	5,	me	3	fah,	4,
		MAW	3		
		RAY	2		
		raw	2		
		DOH	1		

Staff Scale-Modulator.



After much careful practice upon the foregoing Modulators, the pupil should proceed to the following further exercises:—

2. Melodies for Sight-singing.

(i) Key A minor. Key E minor.

(Transpose also into G minor and F minor).

(ii) Key D minor.

(Transpose also into B minor and F♯ minor).

(iii) Key E minor. Key B minor. Key E minor. Key A minor. Key E minor.

(Transpose also into other keys).

3. Dictation and Melody-construction.

(i) Begin thus :—

(Complete the sentence, finishing in the Dominant minor).

(ii) Begin thus :—

(Complete the sentence, finishing in the Sub-dominant minor).

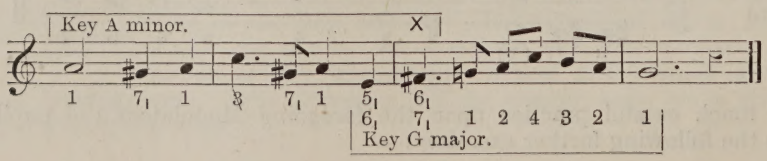
(iii) Begin thus :—

etc.

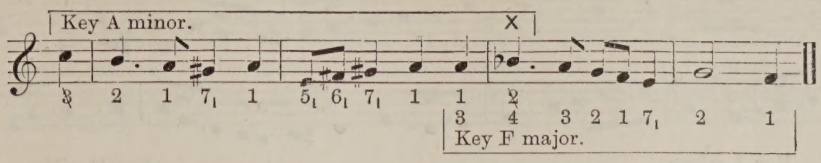
Write responsive phrases to this announcing phrase, one ending in the Dominant minor, one ending in the Sub-dominant minor, and one ending in the Mediant major (three examples in all).

The Major keys upon the Minor 7th and the Minor 6th.

The remaining two "nearly-related" keys to which a modulation can readily be made from a minor centre are (i) the major key upon the minor 7th, and (ii) the major key upon the minor 6th, of the original Tonic. In the first case, the means of changing the centre is found by taking the *major* (or "*raised*") *6th* of the original key and treating it as the Leading-note of the new key, *e.g.*:—

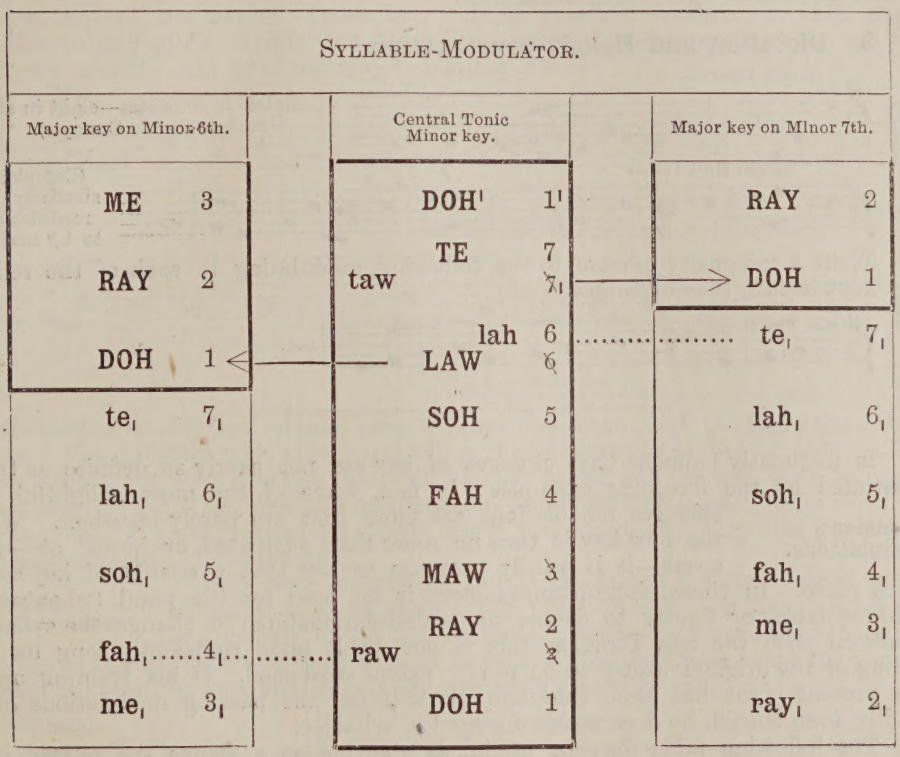


In the second case, the introduction of the (chromatic) "*lowered*" *2nd* enables this note to become the Sub-dominant of the new key, *e.g.*:—

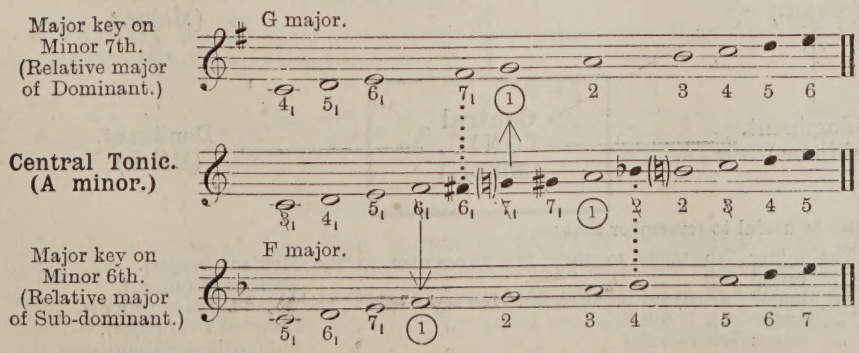


Practice on the Modulators given below should now follow.

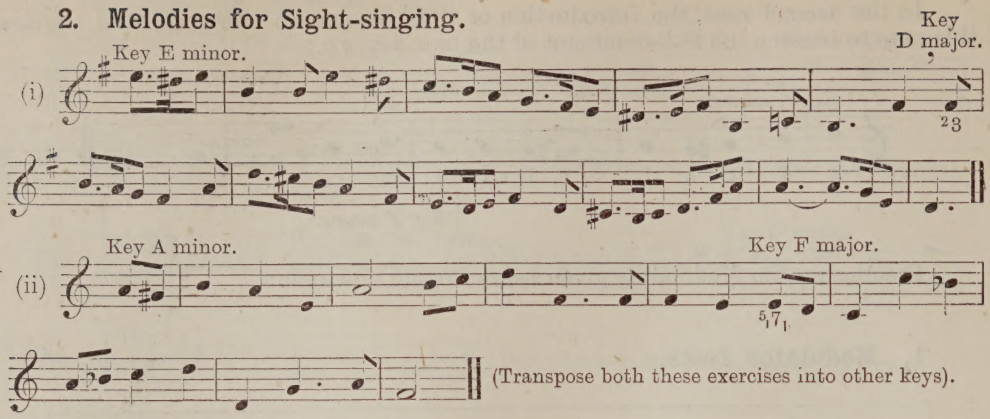
1. Modulator Tests.



STAFF SCALE-MODULATOR.

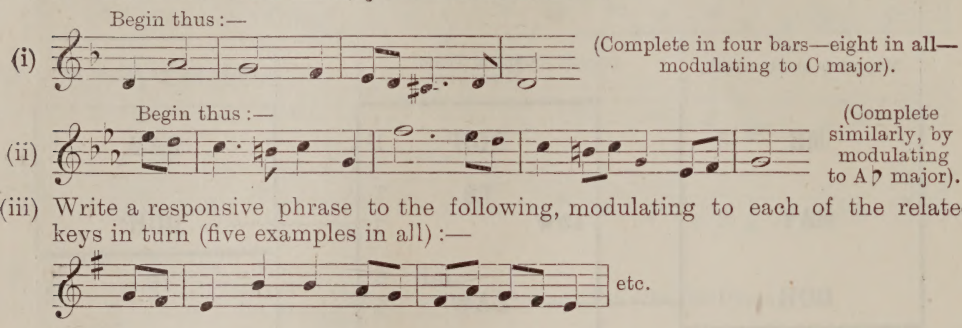


2. Melodies for Sight-singing.



(Transpose both these exercises into other keys).

3. Dictation and Melody-construction.



(Complete in four bars—eight in all—modulating to C major).

(Complete similarly, by modulating to A♭ major).

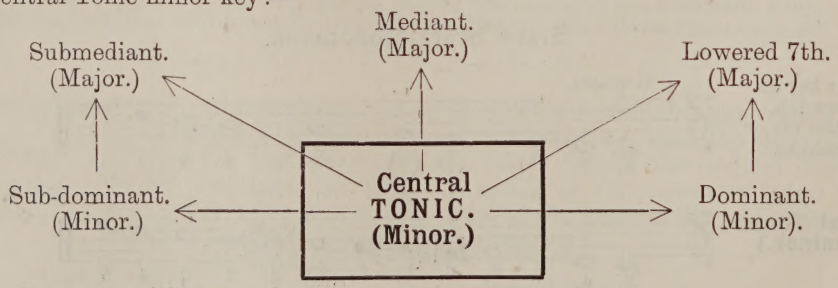
(iii) Write a responsive phrase to the following, modulating to each of the related keys in turn (five examples in all) :—

etc.

It frequently happens that changes of key are not nearly so definite as those illustrated by the foregoing examples; in fact, some of the most delightful and effective modulations are those that are purely transient. When the new key is thus no more than suggested, or hinted at—so to speak—it is hardly accurate to say that a change of key-*centre* takes place. In these circumstances there is no need for the pupil (when using Sol-fa syllables or figures to denote the scale-relationships) to change the syllables to accord with the new Tonic, as this is not dwelt upon sufficiently long for the feeling of the original centre to be to any extent weakened. If his training up to the present point has been thorough, he will *feel* the passing modulations quite readily, even though he does not so change the syllables.

Transient modulations.

The following table may be useful, as shewing at a glance the related keys to a central Tonic minor key :—



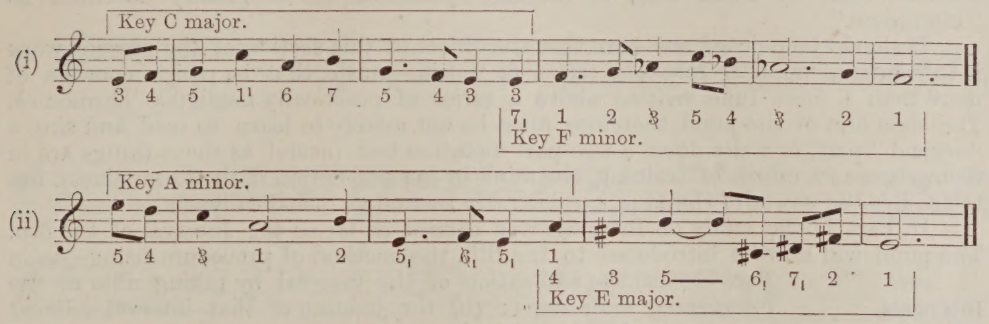
It will also be useful to remember that :—

(1) The minor 7th tends to shift the key-centre to the Mediant (major).
(2) ,, raised 4th ,, ,, ,, ,, ,, Dominant (minor).
(3) ,, major (raised) 3rd tends to shift the key-centre to the Sub-dominant (minor).
(4) ,, major ,, 6th ,, ,, ,, ,, Lowered 7th (major).
(5) ,, minor (lowered) 2nd ,, ,, ,, ,, Submediant (minor).

The pupil should now frequently sing from complete Syllable- and Staff-modulators shewing the central Tonic minor with the five relative keys, and should also sing, write, and improvise tunes in which these modulations occur. Moreover the teacher should play passages from standard compositions, requesting the pupil to pay special attention to the modulations. It must be remembered, however, that the modulations are not to be analysed merely intellectually; they happen because the composer wishes to obtain artistic variety, and to appreciate this element one must *feel*, not merely know.

STEP III. Modulation to unrelated keys.

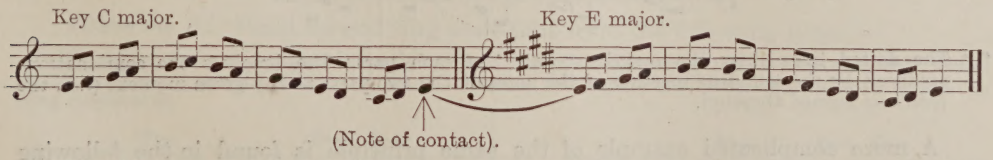
In the previous Steps modulation has been considered exclusively in connexion with "nearly-related" keys—that is to say, keys whose signature differs by one sharp or flat from that of the central Tonic key. It is possible, however, to shift the key-centre to *any* pitch outside this immediate circle of "relatives," and the mode of such new tonality may be either major or minor, *e.g.*:—



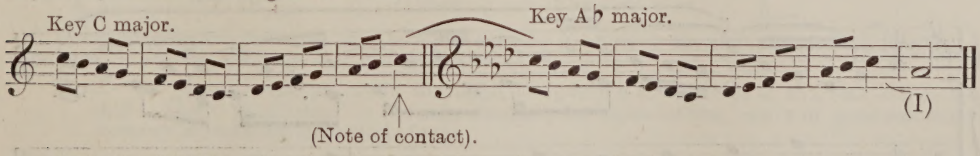
Modulation to the less related keys requires more care, but is often extremely effective. The difficulty which the pupil will at first experience is that of *feeling* the new key-centre, but with practice this will become easier, and he will then be in a position to enjoy the many new and interesting possibilities thus opened up to him.

The form of scale-practice set forth below will materially help the pupil to feel these "unrelated" modulations:—

Modulating Scale-exercises. Two keys (unrelated) should be chosen between which the modulation is to be made. The pupil should then sing the scale corresponding to the first of these, *commencing upon some note that is common to the two keys*, and is prominent in both. This note thus forms the point of contact between the two, and from it the new scale should be sung, *e.g.*:—



Should the second scale finish upon any other note than the key-note, that key-note should be sung at the end.



Much practice of this kind should be followed by Sight-singing, Dictation, and Melody-construction containing unrelated modulations. The pupil should also constantly endeavour to find examples of such modulations in the music he plays or sings, bearing in mind that it is always the *aural* realization of such things that must be his vital concern.

SECTION V.

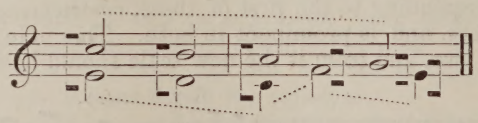
INTERVALS AND SIMULTANEOUS MELODIC LINES.

THE ability to follow with the ear (or to direct intelligently, when playing) two simultaneous melodies, whether in the form of a bass and a treble supported by harmony, or of two single tone-lines (as in a Bach *Invention*), is possessed to the full only by the comparatively few. If, however, the matter is approached in the right way and dealt with in a systematic manner, surprisingly good results can be achieved even by those who, in ordinary parlance, are frequently described as "unmusical."

It should be pointed out here that the object of this section of the present work is to train the pupil to *think* in terms of music—music, that is, which consists of more than a mere tune written above a series of practically negligible harmonies. The chief aim of the pupil, therefore, must be not merely to learn to read and sing a "second" part, or write down a two-part dictation test (useful as these things are in themselves as a means of training the mind in the perception of dual tone-lines), but to acquire the power of thinking *harmonically* as well as melodically.

Intervals.

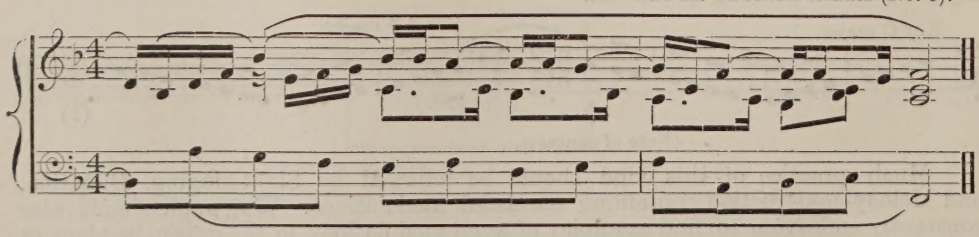
In Part II the study of Intervals was carried as far as the Interval of the 5th. The pupil will now be introduced to the 6th, the method of procedure being—as in Part II—(a) the realization of the interval by taking note of the intervening scale-steps; (b) the judging of that interval *without* consciously thinking the intermediate sounds; (c) the recognition of the effect of the two notes forming the interval *when sounded together;* (d) the training of the mind to perceive the movement of two simultaneous melodic parts. Headings (a) and (b) may be considered as purely preliminary, and the teacher must use his own judgment as to how much, or how little, time should be devoted to them.* It is, however, in (c) and (d) that the main object of the present study will be found, for it is there that the pupil has to consider the sounds of his intervals both in combination and in succession—in other words, both vertically and horizontally, *e.g.*:—



*** The dotted lines shew the melodic "walk" of each part; the brackets the combinations produced by the sounding together of the notes of the two parts at any given moment (*i.e.*, the *Intervals* formed thereby).

A more complicated example of the same principle is found in the following extract:—

BACH.—Petits Préludes (No. 9).



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* Everything depends, of course, upon the age and previous experience of the pupil.

It has not been thought necessary to set out the preliminary exercises—those under headings (a) and (b)—in much detail. If the teacher will study carefully the directions as to Intervals in Part II, he will have little difficulty in finding and inventing new devices by means of which to maintain the interest and aid the progress of his pupils.

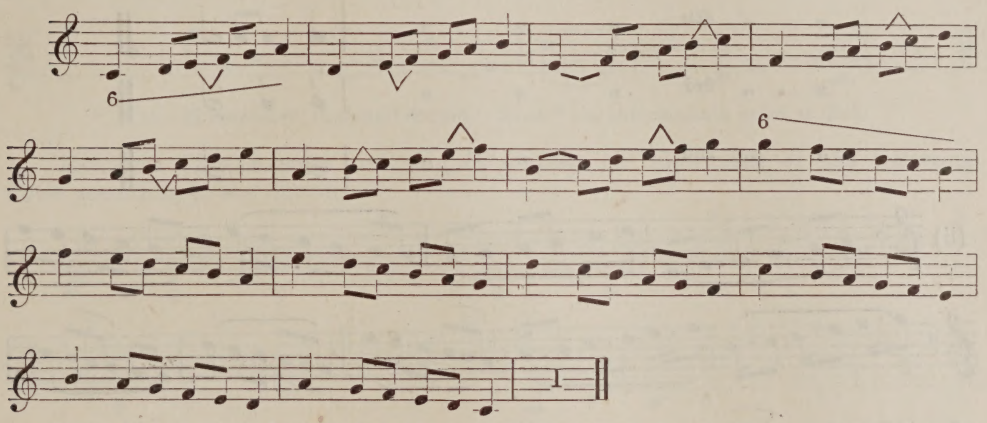
The following pages in Part II are given for special reference :—

Interval of 2nd.—pages 75, 76, 82, 83.
„ 3rd.— „ 89–93, 100–103, 109–112, 117–118.
„ 4th.— „ 123–127, 131–134.
„ 5th.— „ 138–141, 146–149.

STEP I. The Interval of the 6th.

(a) The scale-6th.

EXERCISE I. The pupil should sing the scale-6th formed upon each degree of the major scale (as shewn below), and take particular notice where the semitones occur :—

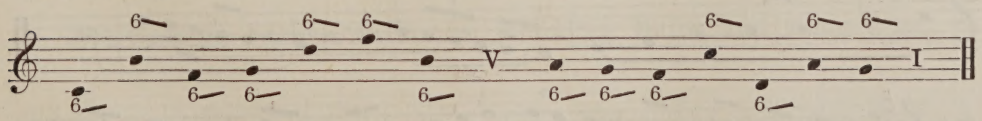


It should be explained that when the scale-6th contains only *one* semitone it is major, and when *two* it is minor.

The pupil should sing the above in all keys,* using pitch-names and degree-names. The chief object of this exercise is to teach the pupil the difference in effect between the major and minor 6ths, through the observation of the position of the semitones, and also to help him to know upon which degrees of the scale the major and minor scale-6ths are to be found. They should be tabulated for the pupil as in the case of the 5th in Part II, page 139, the major and the minor 6ths being placed in separate groups.

EXERCISE II. Build up and sing scale-6ths from the following notes :—

When the figure 6 is placed beneath a note it indicates the lower note of the scale-6th, which should be sung *upwards*. When above, it indicates the higher note, and the scale-6th should be sung *downwards*.



The above exercise should be sung in many keys by (i) altering the clef; (ii) altering the Tonic. (*See* Part II, page 83, also page 4 of the present volume.)

NOTE.—The pupil should picture in his mind the position of the steps of the scale-6th on the staff. This "visualizing" is not only necessary for sight-reading, but is of great assistance to many in recalling the sound-effects.

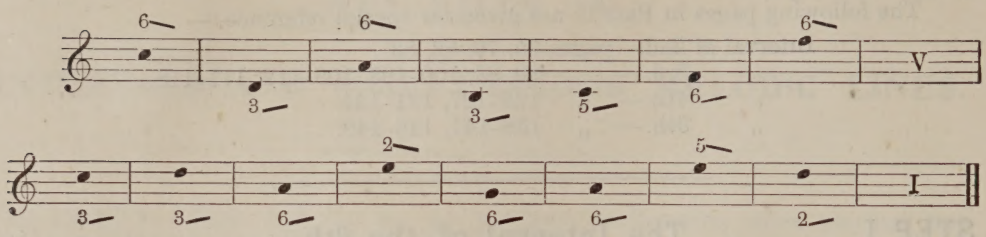
EXERCISE III. The teacher should play scale-6ths and request the pupil to state where the semitones occur, and whether the 6ths are major or minor.

---

* According to the plan set forth in Part II, pages 82–83.

Sight-reading and Dictation. The following general exercises provide material for Sight-reading and Dictation, etc.

(i) Sing scale-intervals above or below the following notes according to the figuring. Sing in many keys (i) changing the clef; (ii) changing the Tonic:—



When a scale-6th is required, use the time-values—

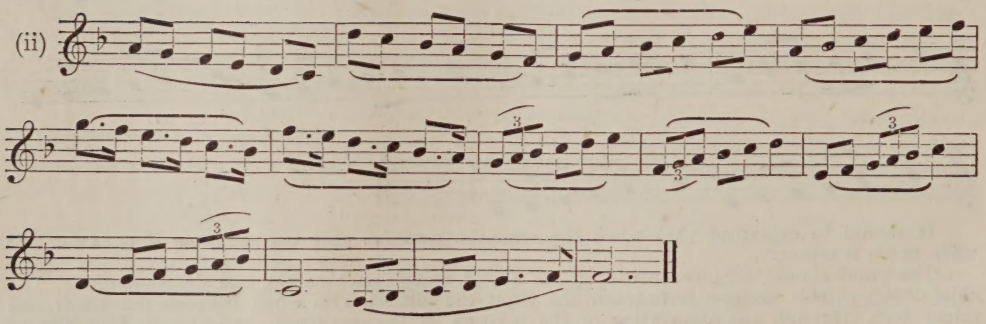
" " 5th " " "

" " 4th " " "

" " 3rd " " "

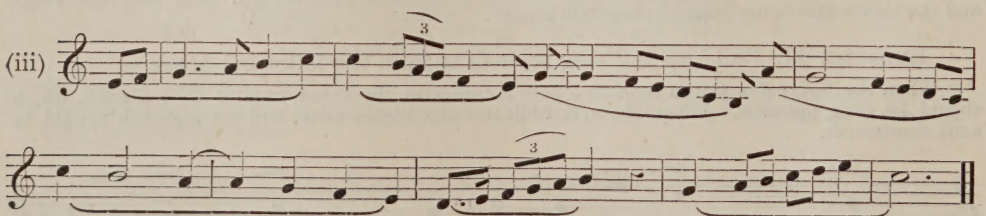
" " 2nd " " "

(ii)

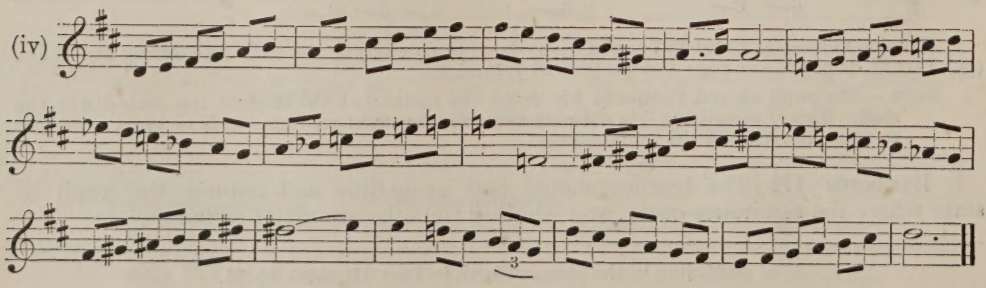


NOTE.—In the above and succeeding exercises the pupil should endeavour to take in the scale-6th at a glance.

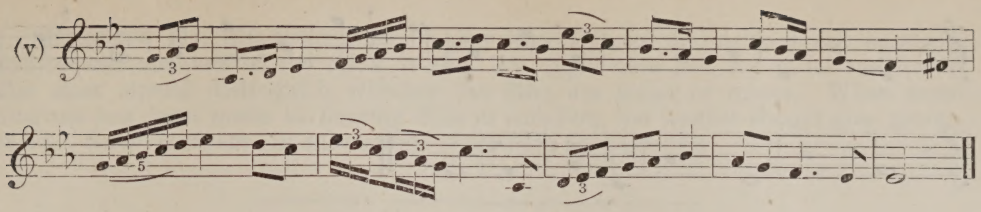
(iii)



(iv)

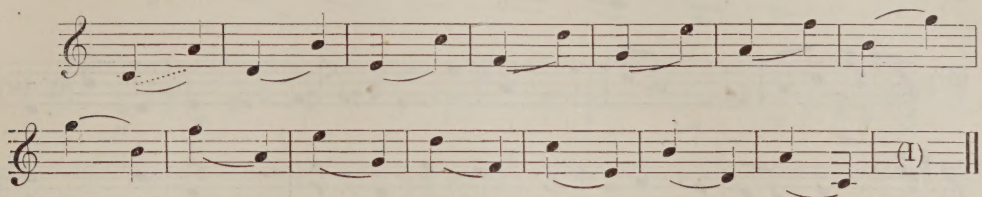


(v)



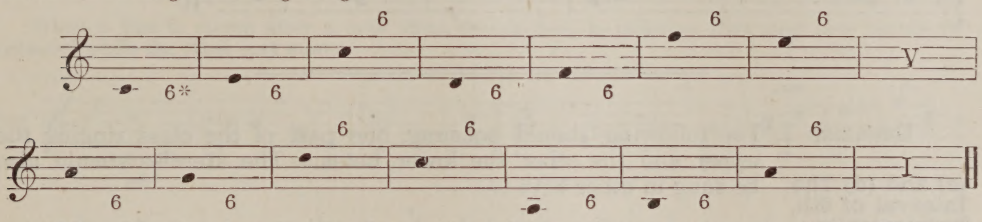
(b) The Interval of 6th melodically considered.

EXERCISE I. Sing the following to degree-names and to pitch-names, noticing whether the 6ths are major or minor. Sing in other keys by changing the Tonic (or the clef) :—

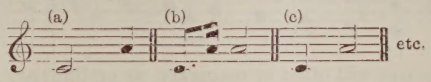


N.B.—If necessary, the pupil should "think" the intermediate notes at first.

EXERCISE II. Construct and sing 6ths above or below each of the following notes according to the figuring :—



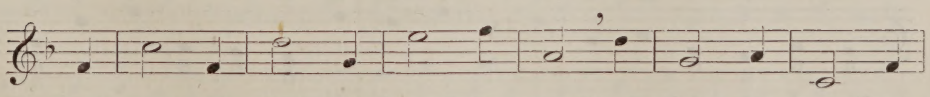
N.B.—Sing the above in other keys, using pitch-names or any neutral syllable. The time-values should also be changed, *e.g.* :—



EXERCISE III. The teacher should play 6ths as in Exercise I, and request the pupil to state whether they are major or minor. The teacher should also play single notes without reference to a key, and ask the pupil to sing major or minor 6ths above such notes.

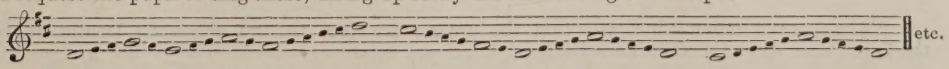
Exercises on various Intervals, including Major and Minor 6ths.

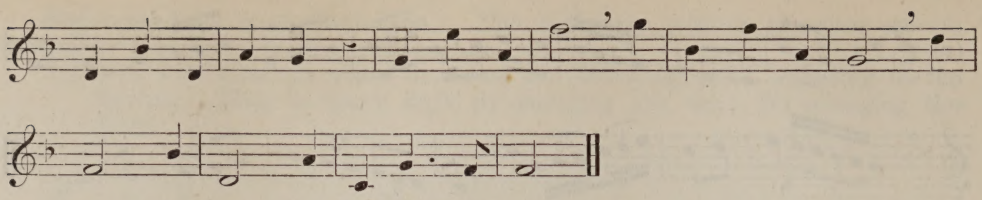
(i)†

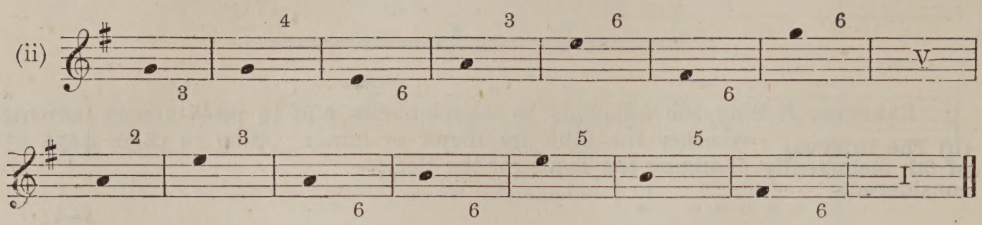


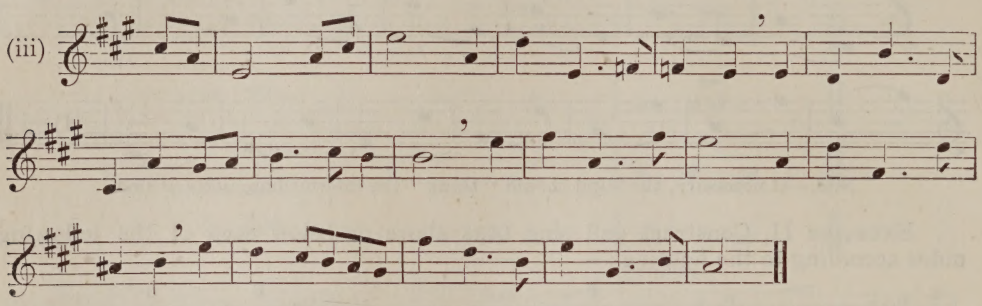
* When the figure occurs *after* the note it indicates that the interval 6th is to be sung, and not the scale-6th. Placed below the staff, it signifies that the interval is to be sung *upwards;* placed above the staff, *downwards.*

† An excellent preliminary study for this exercise is to write down a series of notes *without time,* and request the pupil to sing these, filling up softly the intervening scale steps :—



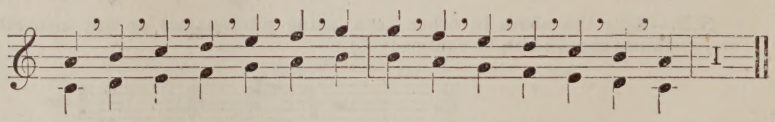




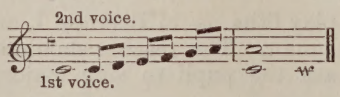


(c) and (d) The Interval of 6th harmonically considered—Simultaneous Tone-lines.

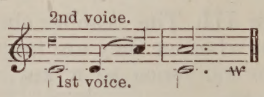
Exercise I. The following should be sung, one part of the class singing the upper, and the other the lower, notes. The exercise should also be sung in other keys :—



The two following devices will often be necessary, as preliminary to the above :—

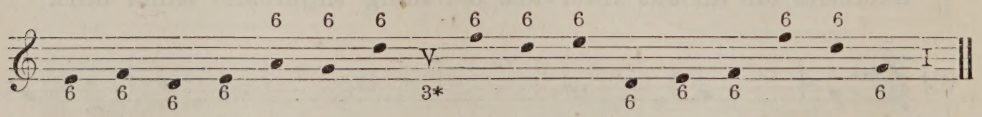


or



(*See* Part II, page 102.)

Exercise II. Sing the following in two parts, both sections of the class singing their notes simultaneously :—



The main object of the above is to compel the pupil to think two simultaneous parts. For that reason the 6th is sometimes placed above the note, and sometimes below ; by this means each voice in turn is required to gauge its own sound from the one that is given. In an ordinary sight-singing exercise in two parts it is of course possible to sing one part while completely closing the ears to the other part ; it is hardly necessary to say that this is useless for the present purpose.

---

* The figure 3 under V indicates that the upper voice sings the 3rd above the Dominant, while the lower voice sings the Dominant itself.

EXERCISE III. The teacher should play 6ths (with the two notes struck together), and request one half of the class to sing the upper note and the other the lower. The class should distinguish whether the 6ths are major or minor. When some progress has been made in hearing 6ths in isolation, the teacher should give groups of two, three, four, etc., in succession. (*See* Part II, page 54.)

General Exercises for Sight-reading, Dictation, etc.

(i)

(ii)

(iii)

When a line is placed after a note thus, 6— or 3—, it indicates that that note should be sustained while the other part moves.

(iv)

(v) Canon.

Principally for Dictation.

(i) (ii) (iii)

(iv)

(v)

Melody-construction. Following the general plan of the present work, namely, that of giving the pupil the earliest possible opportunity of himself *using* the material and the resources with which he becomes acquainted, it is important that at this stage he should be helped to discover the general principles upon which two distinct "tone-lines" are made to fit, and sound well together. As soon as these principles have been to some extent realized, the pupil should be encouraged to attempt the writing (and even the *improvisation* at the pianoforte) of simultaneous melodies, however crude his first efforts may, and most likely will, be.*

In Part II, pages 116 and 126, the principles governing the treatment of the 2nd and the 4th were set forth, by which it was seen that both of these intervals usually "resolve" into a 3rd, thus :—

The use of the various intervals—General principles.

(a) (2nd) (3rd) (b) (4th) (3rd)

by means of one part remaining stationary while the other moves downwards by step. The pupil should by now have a clear idea that the interval of 3rd has a pleasant and musically satisfactory sound taken by itself, one upon which the ear can rest without demanding that one of its notes shall move, as is the case with the 2nd or the 4th. In his "construction" exercises, therefore, 3rds may be used freely, and without restriction.

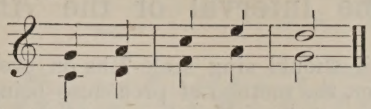
The interval of 5th, it will be remembered, has a somewhat empty effect when taken alone . (*See* Part II, page 140.) And (except in rare

* It is, of course, impossible to deal in this volume at all adequately with the question of the composition of simultaneous melodies—that is, with Counterpoint (in the widest *musical* sense of that much misunderstood and much befogged term). Obviously, only the very broadest general principles can here be given, and only a very elementary degree of skill can be expected from the majority of pupils. But it is far better for their progress musically that they should attempt to construct little two-part exercises of their own, than to leave such work entirely on one side simply because a Harmony class may not be possible at this particular point in their studies. The object to be aimed at in such exercises as we are considering is not the production of finished compositions (that must be left to the later stage of actual Harmony lessons), but by experiment to make the pupil acquainted with those general musical principles which, rightly grasped as aural facts, will render him more susceptible to, and appreciative of, music itself.

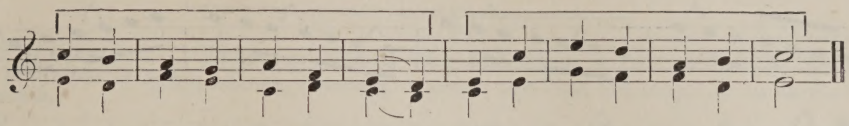
It stands to reason that the teacher who undertakes to guide his pupils in this direction should himself be able to do easily and well what he expects them to attempt. This is all the more important, since they will naturally (and rightly) make up their little tunes more from pattern than from rule, and the teacher's models should at least be free from errors and crudities.

A complete course of two-part melody writing will be found in "Melody and Harmony," by Stewart Macpherson (in the Press), and the teacher is strongly recommended to study the subject carefully according to the directions there given.

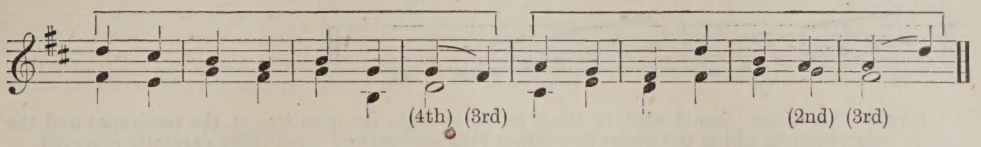
instances) a *succession* of 5ths produces a very crude and unmusical result, *e.g.* :—



The interval studied in the present chapter, viz., the 6th, is just as satisfactory (by itself *and in succession*) as the 3rd, and may be just as freely used. The pupil should make his first attempts at "Dual Melody" by using the intervals of 3rd and 6th only, and with careful guidance from the teacher should be able to produce little two-part tunes something like the following :—

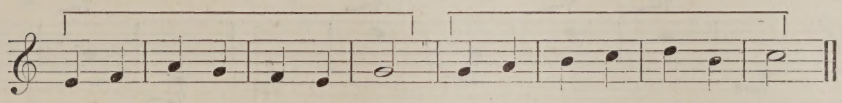


As he progresses, the 2nd and the 4th may be introduced, but *only occasionally* in the course of an exercise, and provided always that they "resolve" in the way already indicated above :—

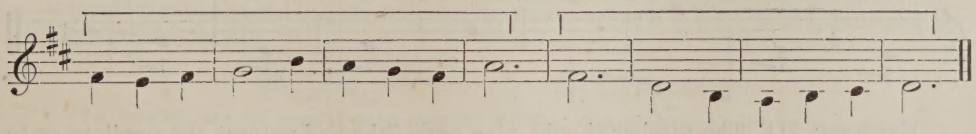


EXERCISES.

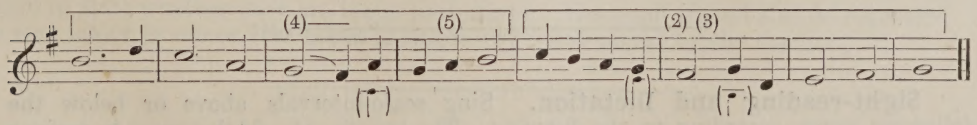
I. Add a melody *below* the following, using only 3rds and 6ths :—



II. Add a melody *above* the following, similarly using only 3rds and 6ths :—



III. Add a melody *below* the following, introducing a 2nd, a 4th, and a 5th, where indicated .—



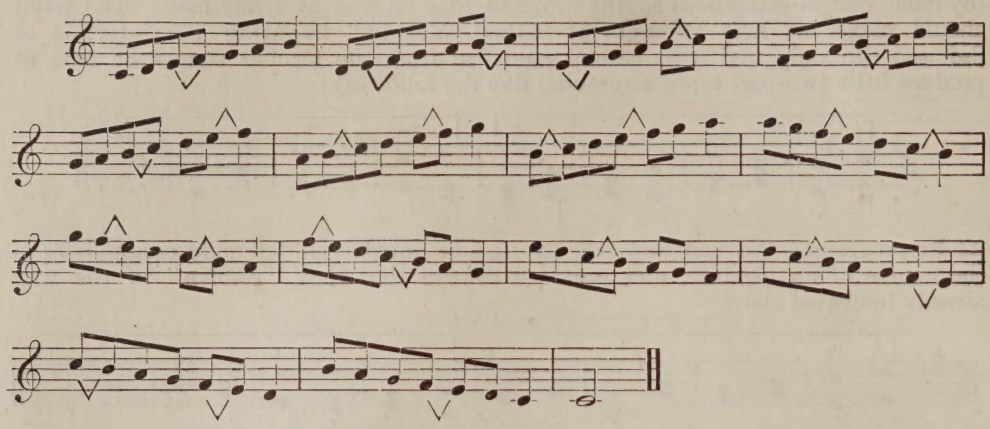
IV. Write a simple 8-bar tune in key F, using only crotchets and minims, and then add another tune *below*, to sound well with it.

Keyboard work. The pupil should experiment at the pianoforte with two "tone-lines," taking one part in each hand. He should first play successions of 3rds, and then of 6ths, subsequently using both intervals in the course of a single exercise. The results will almost inevitably be crude at first; the teacher however should not mind this, but encourage the pupil to persevere. It is not so much the teaching of finished improvisation that is here aimed at, as the training of the mind to *think* two "tone-lines" at one and the same time—a most important step towards musicianship. In this form of keyboard work assistance is given to the hearing powers by the necessary muscular movements employed in playing.

STEP II. The Interval of the 7th.

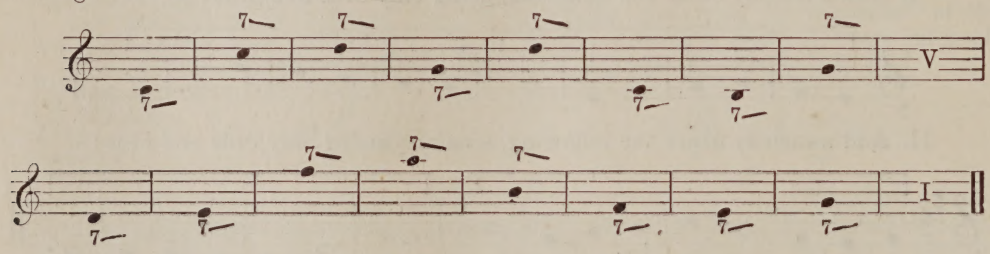
(a) The scale-7th.

EXERCISE I. The pupil should sing scale-7ths on every degree of the scale, as hereunder, the method of procedure being precisely similar to that in the case of the scale-6th, page 97 :—



NOTE.—The above should also be sung in other keys, the position of the semitones and the degrees upon which the major and minor 7ths respectively occur being carefully observed.

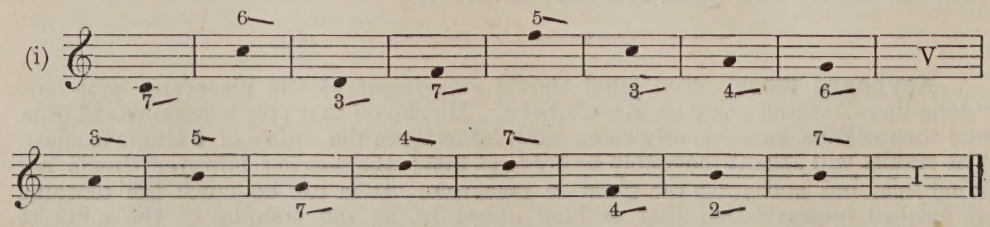
EXERCISE II. Sing scale-7ths from the following notes, as indicated by the figures :—



EXERCISE III. The teacher should play scale-7ths and request the pupil to state where the semitones occur, and whether the 7ths are major or minor.

Sight-reading and Dictation. Sing scale-intervals above or below the following notes according to the figuring. The exercise should be sung in various keys (*see* page 98) :—

(i)



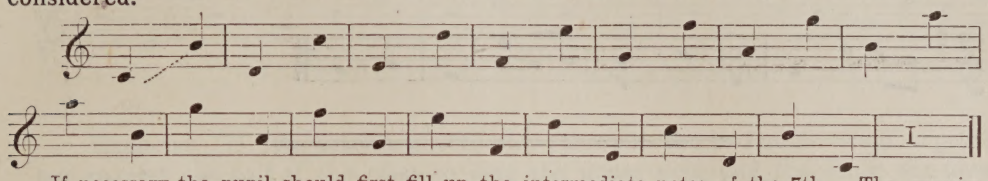
The teacher may choose his own time-patterns for the scale-sections, but they should be written on the blackboard so that the pupils can see them. The time-pattern for the scale-7th may be used if the patterns for the other intervals are carried out as shewn on page 98.

(ii)

(iii)

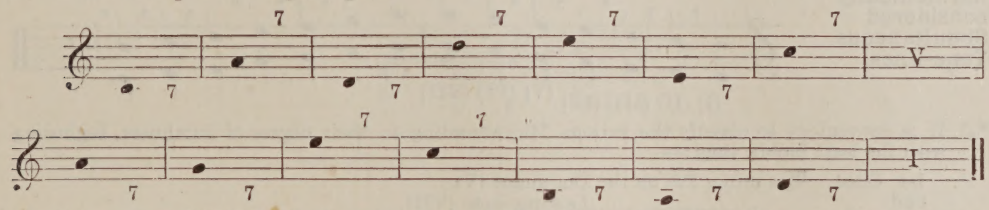
(b) The Interval of 7th melodically considered.

EXERCISE I. Sing the following to degree-names, and to pitch-names, noticing whether the 7ths are major or minor :—

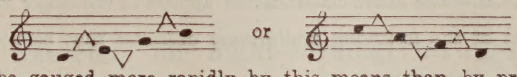


If necessary the pupil should first fill up the intermediate notes of the 7th. The exercise should. as before, be sung also in other keys.

EXERCISE II. Construct and sing 7ths above or below each of the following notes according to the figuring :—



NOTE.—A useful device for the purpose of recalling the sound of a large interval such as the 7th, should it have been temporarily forgotten, is to move upwards or downwards (in thought) in a series of 3rds, thus :—



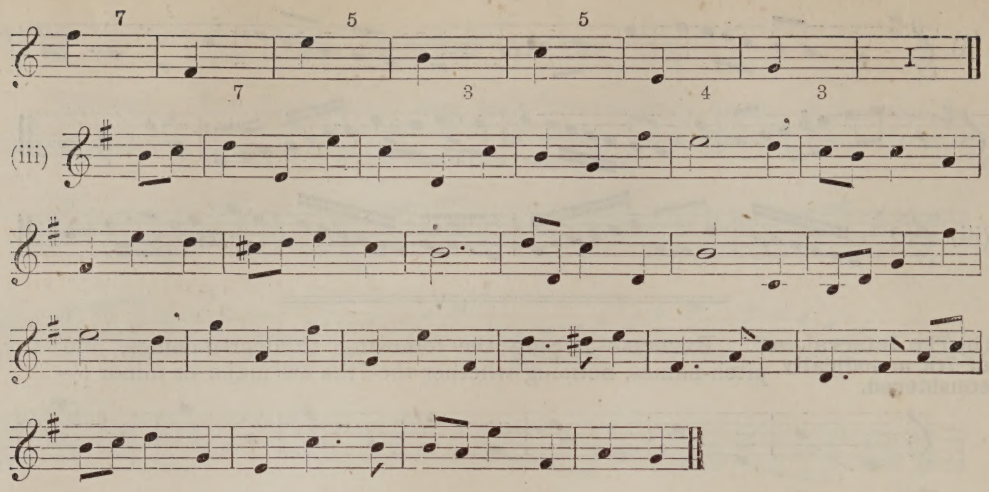
The interval can be gauged more rapidly by this means than by proceeding along the scale-line.

EXERCISE III. The teacher should play 7ths as in Exercise I, and ask the pupil to state whether they are major and minor. The pupil should also be requested to sing major or minor 7ths above or below any notes played by the teacher.

General Exercises on the various Intervals, including Major and Minor 7ths.

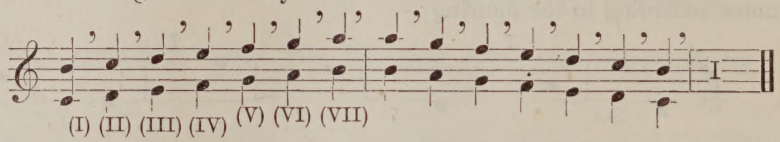
(i)

(ii)



(c) and (d) The Interval of 7th harmonically considered—Simultaneous Tone-lines.

EXERCISE I. The following should be sung, one part of the class singing the upper, and the other the lower, notes. The exercise should also be sung in other keys:—

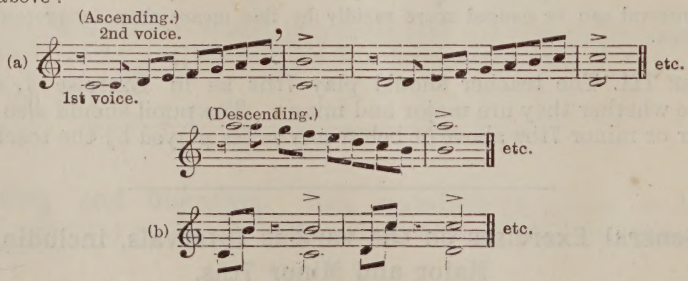


*** It is convenient to classify the various 7ths according to their degree of harshness, beginning with the least harsh, thus:—

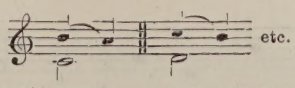
1st	Class.	The minor 7th on the Dominant (V).
2nd	,,	,, ,, Leading-note (VII).
3rd	,,	,, 7ths on the Supertonic, Mediant and Submediant (II, III, VI).
4th	,,	The major 7ths on the Tonic and the Sub-dominant (I, IV).

N.B.—The above classification applies to the major key only.

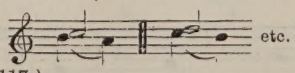
Either (or both) of the following preliminary exercises may be necessary before the 7ths are sung as shewn above:—



In all cases the interval of 7th should be sung firmly and confidently, the harshness of the bare major 7ths being for the moment tolerated for the sake of the aural realization of the interval itself. The pupil should be told that all 7ths are what is known as *discords*, needing to be followed in a special way. Most frequently the upper note moves one step down, while the lower note remains, thus:—



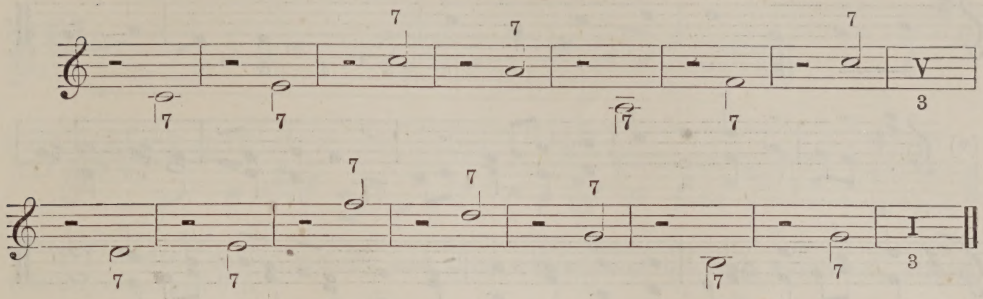
N.B.—Compare the treatment of the 2nd (the inversion of the 7th), *e.g.*:—



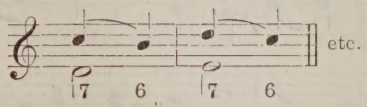
(*See* Part II, pages 116 and 117.)

Exercise II. The following should be sung in two parts, both sections of the class singing their notes simultaneously—

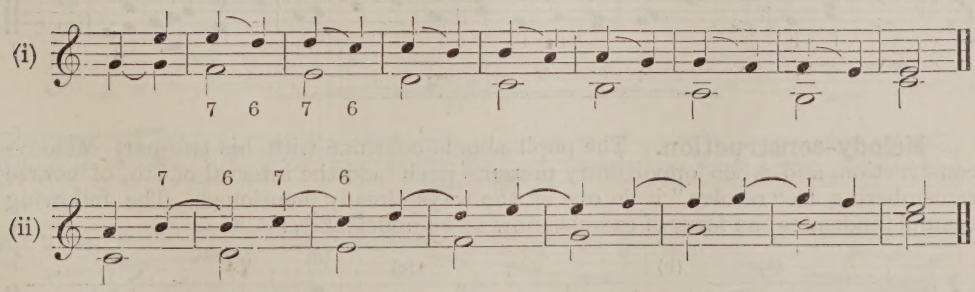
N.B.—As the interval of 7th cannot as a rule be used twice in succession without resolution, each of the following 7ths must be considered in isolation. The rests between them are intended to convey this idea :—



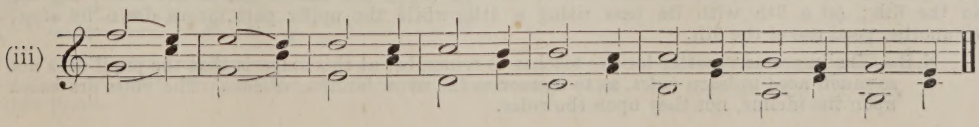
Exercise III. The teacher should play 7ths with the two notes struck together, and request one half of the class to sing the upper note and the other the lower. The class should then distinguish whether the 7ths are major or minor. Subsequently, groups of two, three, or four 7ths should be played, but when they are used in this way consecutively, they should always be resolved :—



General Exercises for Sight-reading, Dictation, etc.



In the above exercises the 7th resolves to a 6th (a) by means of the upper part falling; (b) by means of the lower part rising. In the following, the upper part falls one degree, while the lower part rises a 4th :—



(iv)

(v)

(vi)

Principally for Dictation.

(vii) (viii) (ix)

(x)

Melody-construction. The pupil should continue with his two-part Melody-construction, and when opportunity presents itself add the interval of 7th, of course remembering to "resolve" it in one of the ways already mentioned. The following example indicates the form of exercise now to be undertaken :—

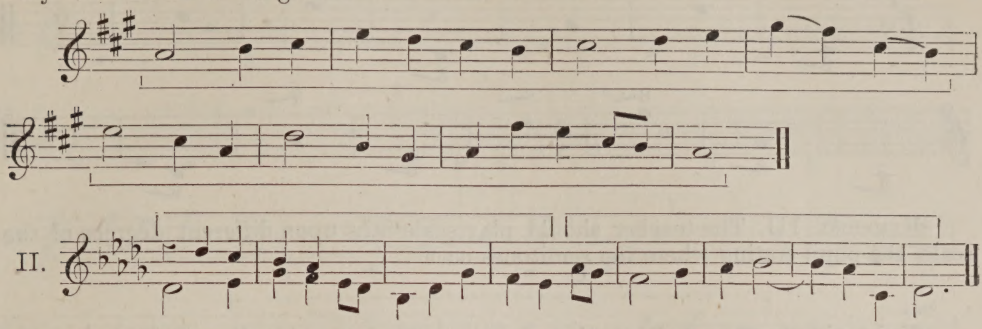
(a) (b) (c) (d) (e) (f)

At (a) will be seen the resolution of the 7th to the 6th ; at (b) that of the 4th to the 3rd ; (c) a good use of the 5th ; (d) another use of the 7th (upon the raised 4th of the scale) moving to the 6th ; (e) a 7th with its bass rising a 4th, while the upper part moves down by step ; (f) another good use of the 5th.

N.B.—The important matter for the teacher to remember at this stage is that the pupil does not so much need to learn *rules*, as to memorize the more familiar *idioms*. The rules are based upon the idioms, not they upon the rules.

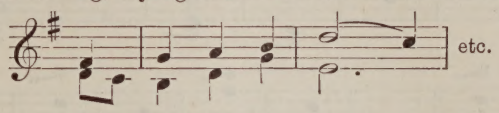
EXERCISES.

I. Add (i) a suitable melody above, (ii) a similar one below, the following, using only the material so far given :—

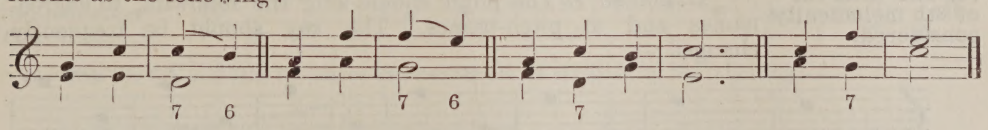


III. Write a simple melody, and then add another below to sound well with it. Use an occasional 7th.

IV. Continue the following, trying to invent the two tunes simultaneously :—

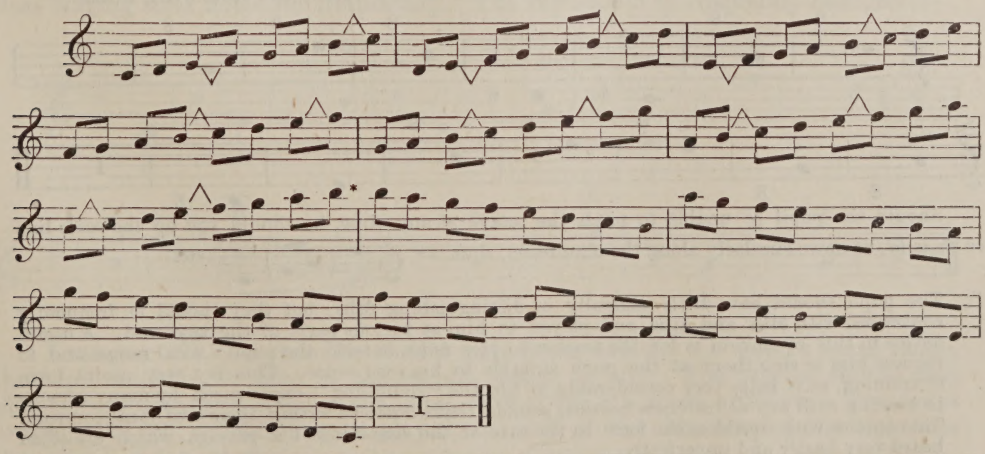


Keyboard work. (Improvisation.) As before, the pupil should experiment with two "tone-lines" at the keyboard, and should moreover try to memorize such idioms as the following :—



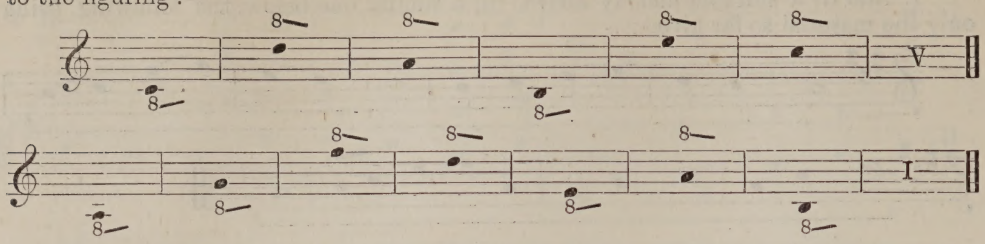
STEP III. The Interval of the 8th.

(a) The scale-8th. EXERCISE I. The pupil should sing the scale-8th formed upon each degree of the scale, and should note carefully where the semitones occur :—



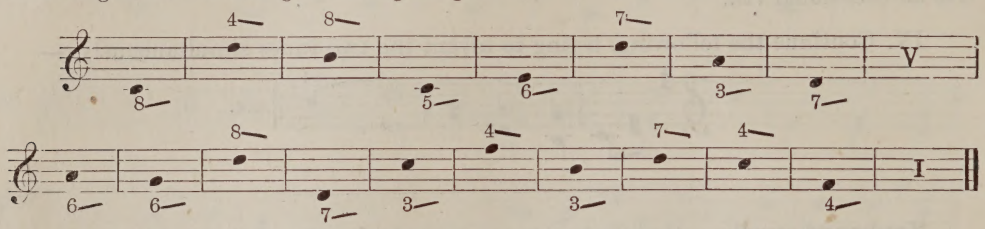
* As this will probably be too high for the average voice, the exercise may be sung at a lower pitch.

Exercise II. Sing scale-8ths above and below the following notes, according to the figuring :—

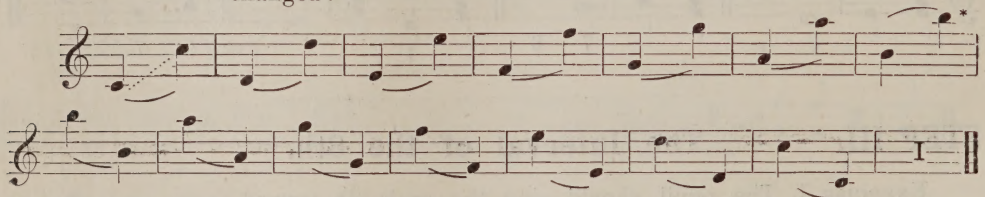


Exercise III. The teacher should play scale-8ths upon different degrees of the scale, the pupil stating where the semitones occur.

Sight-singing and Dictation. Sing scale-intervals above and below the following notes according to the figuring :—

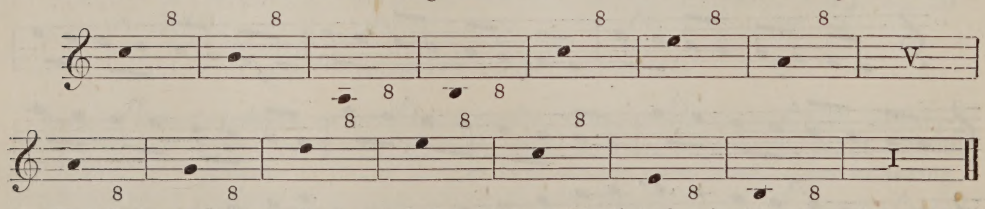


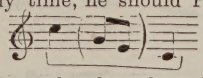
(b) The Interval of 8th melodically considered. Exercise I. The pupil should sing the following to degree-names and to pitch-names. The key should be frequently changed :—



N.B.—If necessary, the pupil should (when singing the 8th) at first "think" the intermediate notes.

Exercise II. Construct and sing 8ths above and below the following notes :—



Should the pupil be unable to pitch the octave at any time, he should run up the scale-line *in thought*, or move similarly along the chord-line, thus :—  etc.

*** The pupil should have little difficulty in distinguishing 8ths, but they should be frequently contrasted with 5ths and 4ths, and played to him at various parts of the keyboard. A useful device in this connexion is for the teacher to play notes outside the pupil's vocal range, and to request him to sing them at the pitch suitable to his own voice. This is a very useful form of training, as it helps very considerably to lift the "sound-fog" experienced by many persons in hearing with any definiteness musical sounds that do not lie within their own vocal compass. This applies with considerable force in the case of the *bass-notes* of a passage, which are often heard very hazily and imperfectly.

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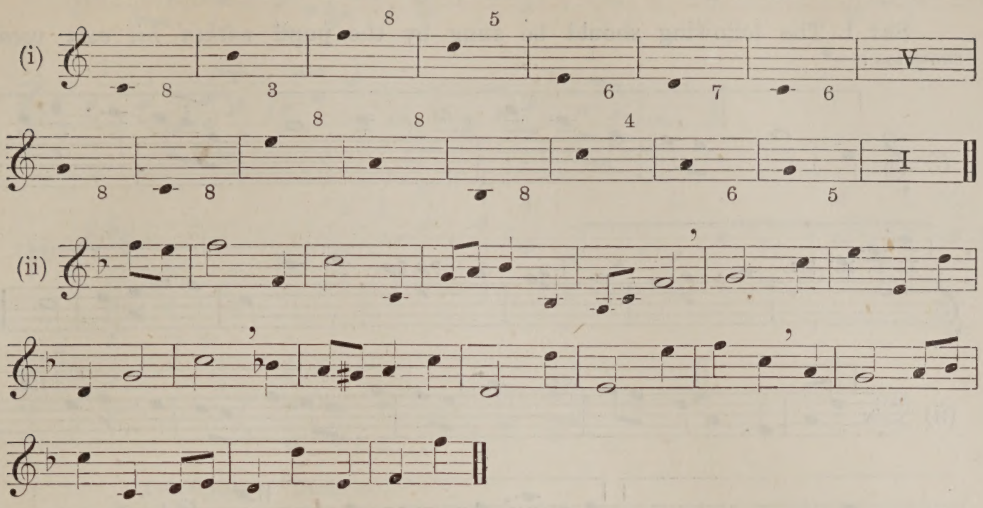
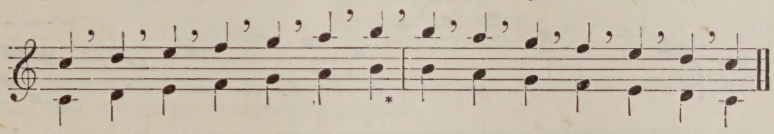
* *See* foot-note on page 109.

General Exercises on the various Intervals, including the 8th.

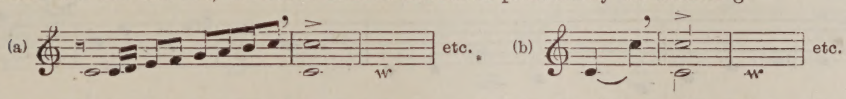


(c) and (d) The Interval of 8th harmonically considered. Simultaneous Tone-lines.

Exercise I. The following should be sung, one part of the class taking the upper and the other the lower notes. The key should be varied :—

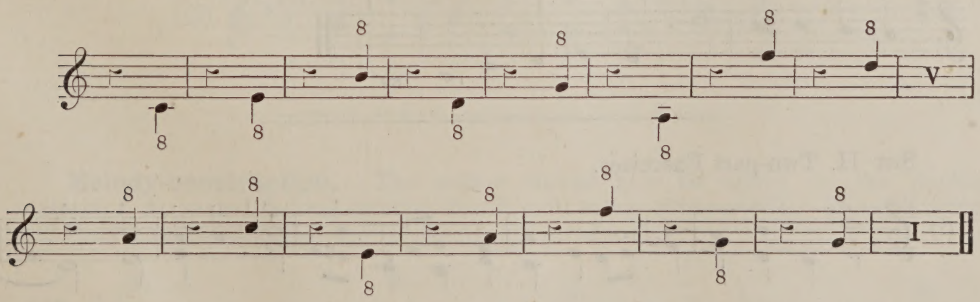


As with the 6th and 7th, the above exercise should be preceded by the following :—



Note.—The teacher should explain that the interval of the 8th (like the 5th and the 7th) should not as a rule be used harmonically twice in succession (except in certain situations which need not be discussed at the moment). The following exercises, therefore, shew the 8th in isolation ; this idea is intended to be conveyed by the rests.

Exercise II. The following should be sung in two parts, both sections of the class singing their notes simultaneously. The key should be frequently changed :—



Exercise III. The teacher should play notes outside the pupil's vocal range, the pupil singing the note in the register easist to him. The teacher should also play certain notes and request the pupil to sing the 8th above or below. Two notes forming the 8th should then be played, one half of the class singing one note and the other half the other.

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* *See* foot-note on page 109.

General Exercises for Sight-reading, Dictation, etc.

SET I. The following should be sung by the pupil *within his own vocal compass* :—*

(i)

(ii)

N.B.—In the succeeding exercise, only those notes which are actually out of the range of the pupil's voice should be sung an octave higher or lower, as the case may be :—

(iii)

SET II. Two-part Exercises.

(i)

* Experience shews that, in many cases, persons who have to accompany a violinist (or other soloist) at the pianoforte, have little idea of the actual sound of very high, or very low notes.

(ii)

(iii)

Principally for Dictation.

(iv) (a) (b) (c)

The above example shews three ways of dealing with the same scale-degrees, by playing them in different octaves. This kind of dictation is of great importance.

(v)

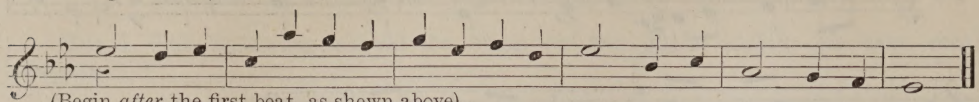
(iii)

Melody-construction. The octave should now be added to the pupil's material. As stated before, octaves should not occur *consecutively*. The following will shew how this interval can be effectively introduced:—

(a) (b) (c) (d)

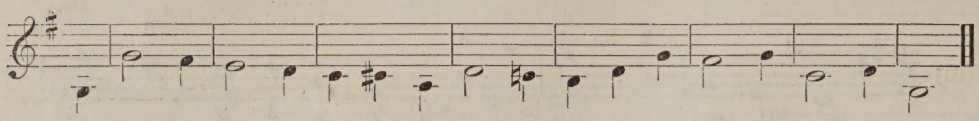
At (a) and (d) the 8th begins and ends the phrase; this is its most common use. At (b) it is more effectively employed than at (c). As a rule, two or three 8ths in all are quite enough for a short phrase such as the above.

Exercise I. Add a simple tune below the following, using any suitable intervals (including the 8th):—



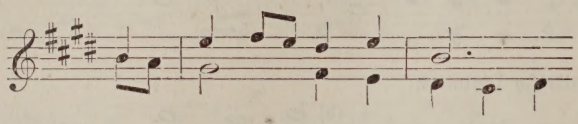
(Begin *after* the first beat, as shewn above).

Exercise II. Add a simple tune above the following:—



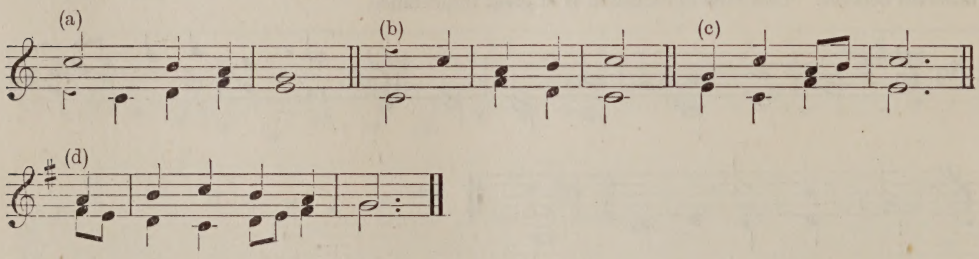
Exercise III. Write a tune, afterwards adding another to sound well with it.

Exercise IV. Begin thus—

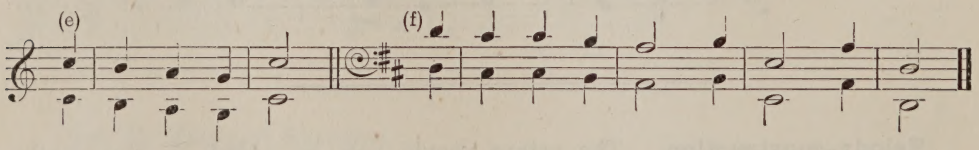


and try to write the two melodies simultaneously. (About eight bars in all.)

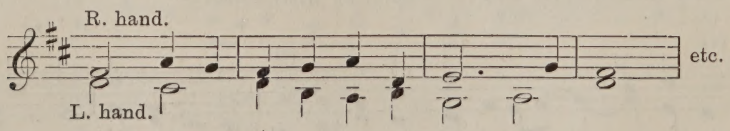
Keyboard work. (Improvisation.) The pupil should now experiment with the 8th, and learn, from memory, simple every-day idioms such as the following:—



He should also play passages in octaves (in different parts of the keyboard), and notice how intimately the two sounds blend together, or reinforce a single tone-line:—



Exercise I. Begin thus, and continue using all the intervals so far studied:—

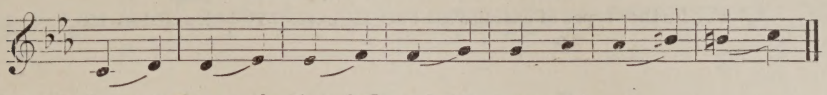


Exercise II. *Experiment* with two parts, using any interval (whether it has been studied or not). Endeavour to make the tunes as musical as possible, not forgetting to use *rests* occasionally, in either hand.

STEP IV. The Intervals of the Minor Scale.

As the study of intervals has been carried out in such detail in connexion with the major key, it will be unnecessary to set forth the subject in reference to the minor key in more than bare outline. Many of the intervals are identical in the two forms of the scale, and follow the same principles; but in one or two cases those on corresponding degrees will be found to differ in construction and in treatment. These differences will be readily observed from the following remarks.

SECONDS IN THE MINOR KEY.

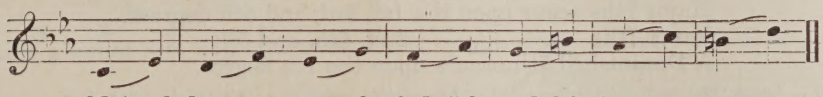


Analysis. Major 2nds occur upon the 1st, 3rd, and 4th degrees.*
Minor 2nds occur upon the 2nd, 5th, and 7th degrees.
An Augmented 2nd occurs upon the 6th degree.

Exercises. The pupil should sing minor scales, following each scale by the singing of (i) the major 2nds; (ii) the minor 2nds; (iii) the augmented 2nd.

This should be followed by further exercises similar to those to be found in Part II of the present work, pages 82–84 and 116–119. Many of the Sight-reading and Dictation exercises there given are quite suitable for use in the Minor key, with the necessary modifications.

THIRDS IN THE MINOR KEY.

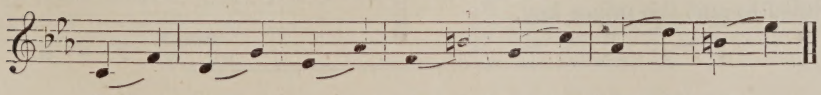


Major 3rds occur upon the 3rd, 5th, and 6th degrees.
Minor 3rds ,, ,, 1st, 2nd, 4th, and 7th degrees.

Exercises. As in the case of the interval of 2nd, the singing of the Minor scale should be followed by the singing (in separate groups) of the different kinds of 3rds found upon the various degrees of the scale. *This form of exercise should be used in connection with every succeeding interval studied.*

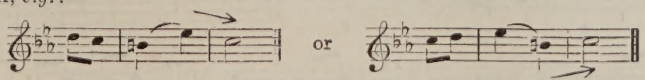
*** For further types of exercise, *see* Part II, pages 90–93, and 101–104. Also (for Dictation and Construction), pages 110–112.†

FOURTHS IN THE MINOR KEY.



Perfect 4ths occur upon the 1st, 2nd, 3rd, and 5th degrees.
Augmented 4ths occur upon the 4th and 6th degrees.
A Diminished 4th occurs upon the 7th degree.

N.B.—The melodic tendency of either of the notes of a diminished 4th is to move *within* the interval itself, *e.g.*:—



*** Further forms of exercise will be found in Part II, pages 124–127 and 131–135.†

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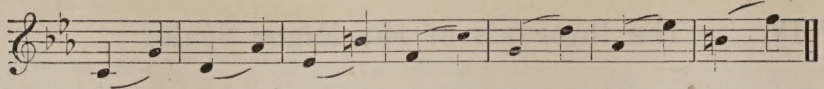
* This analysis is based upon the Harmonic form of the Minor scale.

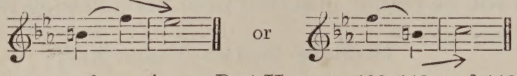
† The teacher will hardly need reminding that the Sight-singing and Dictation exercises will need to be carefully modified to suit the Minor form of the key.

Fifths in the Minor key.



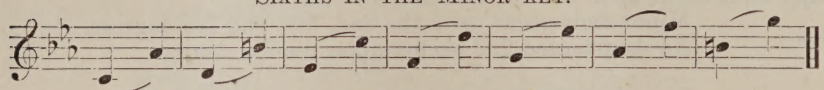
Perfect 5ths occur upon the 1st, 4th, 5th, and 6th degrees.
Diminished 5ths occur upon the 2nd and 7th degrees.
An Augmented 5th occurs upon the 3rd degree.

N.B.—The melodic tendency of either of the notes of a Diminished 5th is to move *within* the interval itself (as in the case of the Diminished 4th), *e.g.*:—



*** For further types of exercise *see* Part II, pages 138–142, and 146–150.*

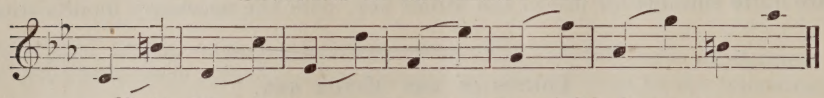
Sixths in the Minor key.



Major 6ths occur upon the 2nd, 3rd, 4th, and 6th degrees.
Minor 6ths ,, ,, 1st, 5th, and 7th degrees.

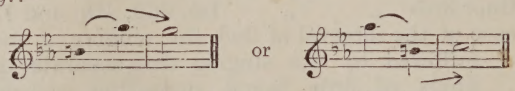
*** Further forms of exercise will be found on pages 97–103 of the present volume.*

Sevenths in the Minor key.



Major 7ths occur upon the 1st, 3rd, and 6th degrees.
Minor 7ths ,, ,, 2nd, 4th, and 5th ,,
A Diminished 7th occurs upon the 7th degree.

N.B.—Again, the melodic tendency of either of the notes of a Diminished 7th is to move *within* the interval itself, *e.g.*:—



*** Further forms of exercises will be found on pages 104–109 of the present volume.*

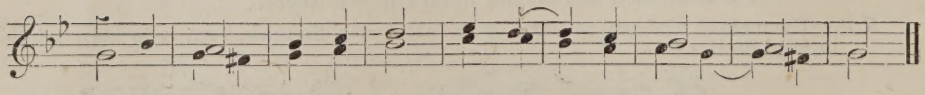
The Octave in the Minor key.

It will be unnecessary to give further practice in dealing with the octave, as obviously the interval is in every case identical in the two forms of key, major and minor. The exercises on pages 109–111 of the present volume may, however, be modified to suit the minor key.

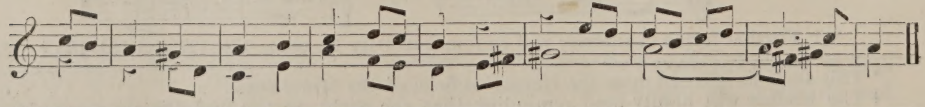
General Exercises for Sight-singing or Dictation.

(To be transposed also into other keys.)

(i)

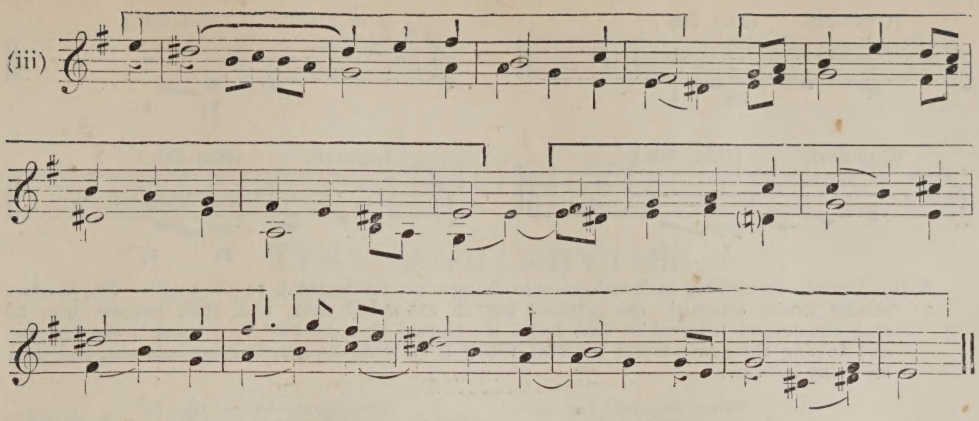


(ii)



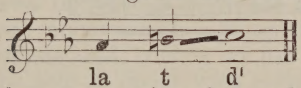
* *See* foot-note to page 115.

(iii)

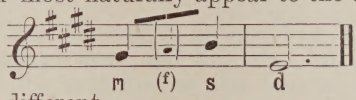


Enharmonic Changes.

It is interesting and important to observe that by "Enharmonic" change of either of its notes (*i.e.*, change of name without actual change of pitch) an interval may be modified not only numerically but in *character*, as the result of a new key-relationship. For example, the notes of the interval (Aug. 2nd.) la t between the 6th and 7th degrees of C minor clearly desire to proceed upwards to the key-note, thus:—

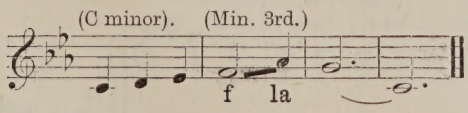


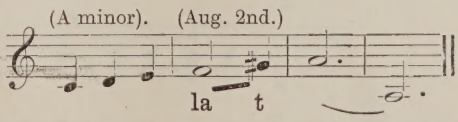
If, however, the lower note is changed to G♯, the interval becomes a minor 3rd, and the two sounds would most naturally appeal to the ear as he 3rd and 5th of the scale of E major, *e.g.*:—



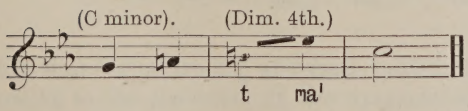
their 'feel" and consequent progression being utterly different.

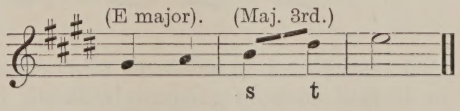
Similarly, an enharmonic change of (say) the *upper* note of the minor 3rd upon he fourth degree of C minor, (Min. 3rd.) from A♭ to G♯, thus, (Aug. 2nd.) produces an Augmented 2nd which obviously suggests the key of A minor. The two intervals in their respective key-surroundings are illustrated by the following passages:—

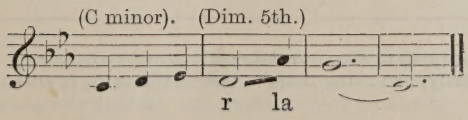


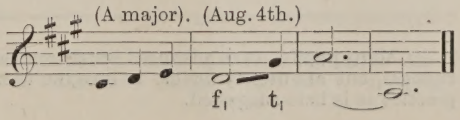


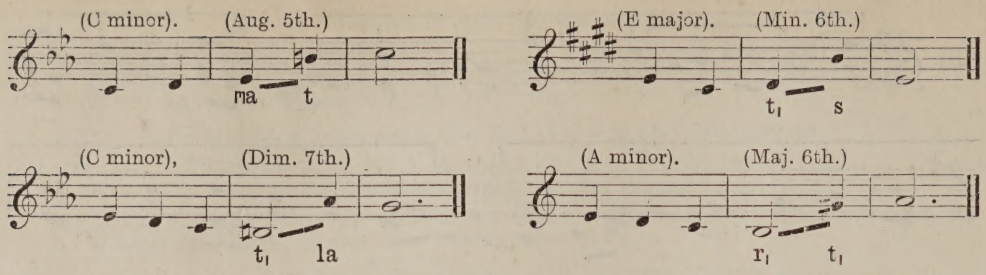
Further examples of enharmonic changes are shewn below:—



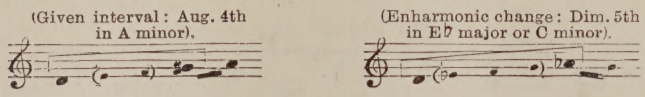




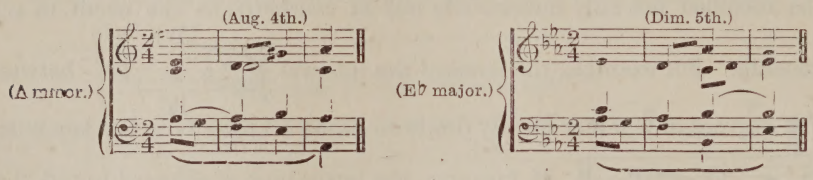




N.B.—Practice in making such enharmonic changes should be given to the pupil. The teacher should firmly establish the original key in his mind first, and then request him to sing the desired interval in that key. He should then be told to "think" the change, and to sing the newly-found interval, filling it up with the sounds lying between, and then resolving it,* *e.g.*:—



It is, further, important that the teacher should be able to *harmonize* each passage, as an appropriate harmonic clothing renders the effect of the change of tonality infinitely stronger, and enables the pupil to feel the key-surroundings of the notes he sings much more vividly. The following example will demonstrate this :—



* Many pupils—even advanced music-students—are able to discourse learnedly *about* Enharmonic changes, but are utterly unable to imagine them aurally, or to sing them! Hence the value of such practice as is here suggested.

SECTION VI.

TIME AND RHYTHM.

STEP I. The Quaver and Minim as the Beat-unit.

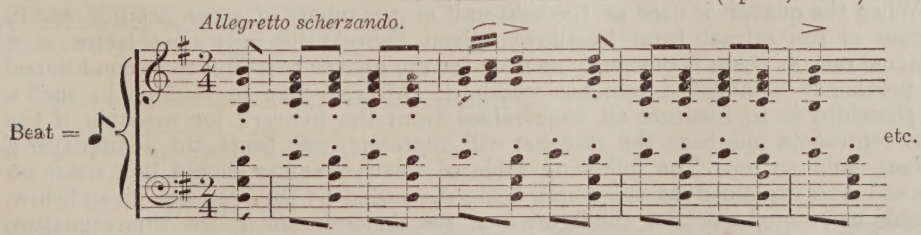
Dual Rhythms.

Preliminary remarks.

In Parts I and II, only comparatively simple time-values and rhythms were studied, such as are generally to be found in the less complicated compositions of the older composers. In order, however, to cope with the rapid development of rhythm in modern music, an attempt has been made in the following pages to arrange and systematize the teaching of rhythm, so that the pupil will not only be able to execute these new and ever increasing rhythmic complexities, but to appreciate and enjoy them when they are encountered. Moreover, if he has anything of his own to express in terms of music, and wishes to use the more subtle rhythms of his contemporaries, he will be able to do so with more grip and certainty, for the reason that he will to some extent have passed the experimental stage.*

As soon as the teacher sees that the pupil has thoroughly grasped the idea of pulse-regularity and the sub-divisions of the normal beat, and has also learnt to connect these with their special notation (with the crotchet as the unit of beat-measurement) it should be explained that not infrequently composers, although writing crotchets, desire them to move so slowly that the "pulse-swing" becomes difficult to maintain without sub-dividing these crotchets into equal parts, the result being that the sub-divisions themselves become the primary pulse- (or beat-) divisions. For example, in the following:—

P. Tschaïkowsky.—Humoreske (Op. 10, No. 2.)



the time-signature is $\frac{2}{4}$ and each beat-unit is apparently the value of a crotchet; but, owing to the character of the composition and the slowly-moving crotchet beat, it is

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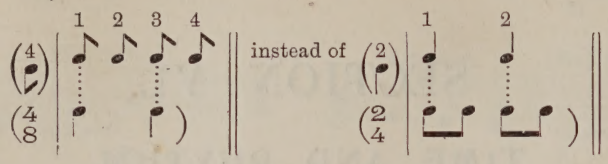
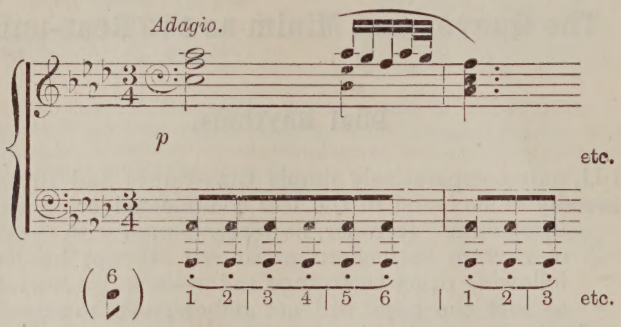
* It is well to note that children who have been taught rhythm, not as a matter of dead arithmetic, but as living movement and progression, experience little difficulty in grasping complex rhythms, and thoroughly enjoy them.

practically necessary to think of each such beat as being *divided into two halves*, thus making *four* quick units in a bar, instead of two slow ones, *e.g.*:—



This fact is much more obvious in the following passage, where the crotchet-beat is far too slow to control comfortably:—

BEETHOVEN.—Sonata (Op. 27, No. 1).



In the example from Tschaïkowsky, however, the crotchet beat-unit is a little too fast to sub-divide *continuously*, and a little too slow to maintain throughout without sub-division. In actual practice, however, the performer would change the beat-unit (in thought) from the crotchet to the quaver, and *vice versâ*, as the music demanded. In other words, at certain places he would count in whole-beats, and at others in half-beats. From the above facts two ideas emerge, shewing the lines along which the further study of rhythm should proceed, viz., those of—

(i) The use of a time-value other than the crotchet, to represent the beat-unit throughout the entire movement;

(ii) An actual change of beat-unit in the course of one and the same movement.

The Quaver as Beat-unit throughout.

When the quaver is used as the beat-unit at the outset of a composition (as in the case of the extract from Beethoven given above), the only new factor is a notational one, as there is obviously no need for the quaver beat-unit to be conditioned by a previously established crotchet standard. All that has to be done in such a case, therefore, is to measure all time-values from the *quaver;* for example, if the quaver represents one beat, the crotchet will represent *two* beats, the semiquaver a *half-beat*—and so on. The following table of relative values should be written on the board and explained to the pupil, being succeeded by the exercises given below. It should be pointed out that the figure 8 as the denominator of the time-signature fraction indicates that the beat-unit is a quaver.*

Composers, it should be observed, frequently use the signature $\frac{2}{4}$ when they really intend $\frac{4}{8}$ (*vide* the two preceding examples). The pupil, when determining whether the crotchet or quaver beat-unit is to be used, must in all cases be guided by the speed of the crotchet pulse; in other words, by the character of the music, and not by the time-signature itself.

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* *See* "Rudiments of Music"—Stewart Macpherson. (Joseph Williams, Limited.)

TABLE OF SIMPLE AND COMPOUND TIMES.

		Beat-unit = ♩	Beat-unit = ♪
SIMPLE TIME.	Duple.	2/4 (2/𝅗𝅥) ♩ ♩ ♩	2/8 (2/♪) ♪ ♪ ♪
	Triple.	3/4 (3/𝅗𝅥) ♩ ♩ ♩	3/8 (3/♪) ♪ ♪ ♪
	Quadruple.	4/4 (4/𝅗𝅥) ♩ ♩ ♩ ♩	4/8 (4/♪) ♪ ♪ ♪ ♪
		Beat-unit = ♩.	Beat-unit = ♪.
COMPOUND TIME.	Duple.	6/8 (2/𝅗𝅥.) ♩. ♩.	6/16 (2/♪.) ♪. ♪.
	Triple.	9/8 (3/𝅗𝅥.) ♩. ♩. ♩.	9/16 (3/♪.) ♪. ♪. ♪.
	Quadruple.	12/8 (4/𝅗𝅥.) ♩. ♩. ♩. ♩.	12/16 (4/♪.) ♪. ♪. ♪. ♪.

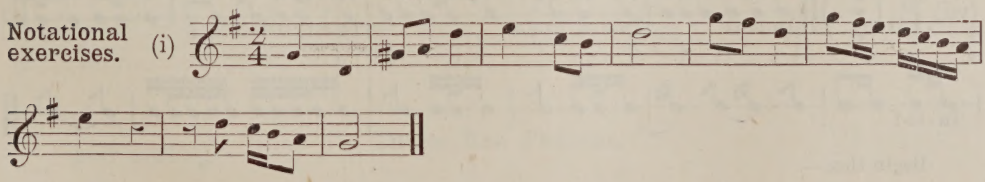
NOTE.—With regard to the Time-names, *Taa* always indicates the beat-unit, and therefore is transferred to whatever note-value represents that beat-unit, *e.g.*: if the beat-unit is a quaver, *Taa* will also be represented by a quaver. On this principle, the time-names for the following passage will be seen underneath the notes themselves :—

4/8 | Taa taa Taa aa | Taa a té Taa taa | Saa taa Ta-té taa | Taa aa Taa saa ||

EXERCISES.

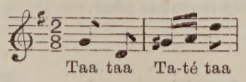
SET I. Re-write the following passages, using the quaver as the beat-unit :—

Notational exercises. (i)



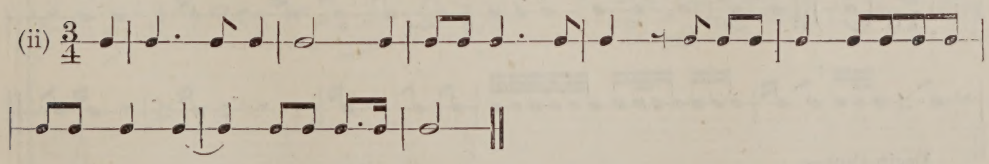
Begin thus, and add the time-names underneath—

Beat = ♪



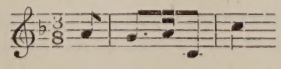
Taa taa Ta-té taa etc.

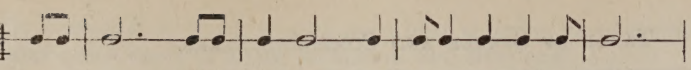
(ii) 3/4



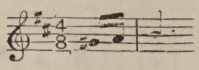
Begin thus, and continue the construction of a melody upon the foregoing rhythmic scheme—

Beat = ♪

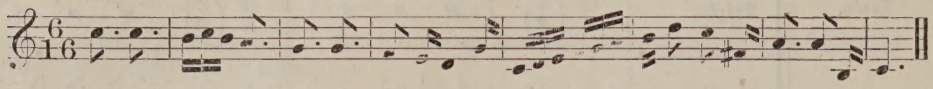


(iii)  (Add four more bars to complete).

Begin thus, and add the time-names underneath—

Beat = 

Re-write the following with the dotted crotchet as beat-unit :—

(iv) 

SET II. In the following exercises the pupil should :—

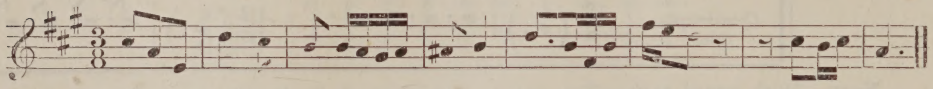
Sight-singing.

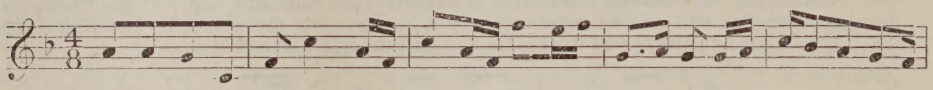
(i) Tap the rhythm and count the time.

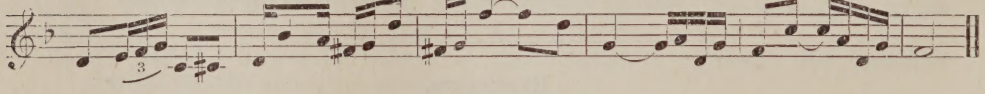
(ii) Beat the time and monotone the time-names.

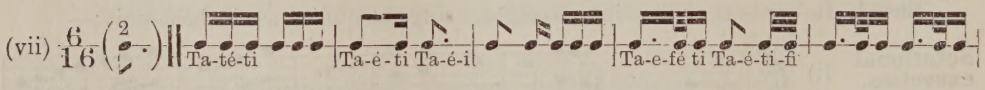
(iii) Beat the time with one hand, tap the rhythm with the other, and *think* the counting.

(iv) Sing the melody and beat the time. (Where there is a rhythm and no melody, the melody should be added by the pupil.)

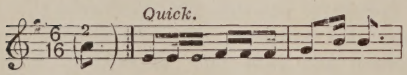
(v) 

(vi) 

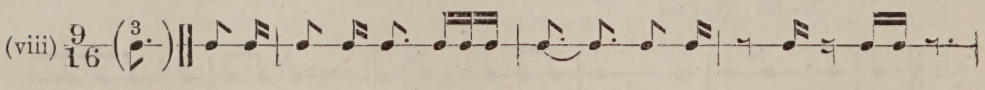


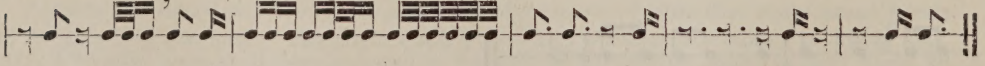
(vii) 

Begin thus—

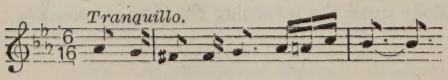


(Continue melody on foregoing rhythmic plan).

(viii) 



Begin thus—

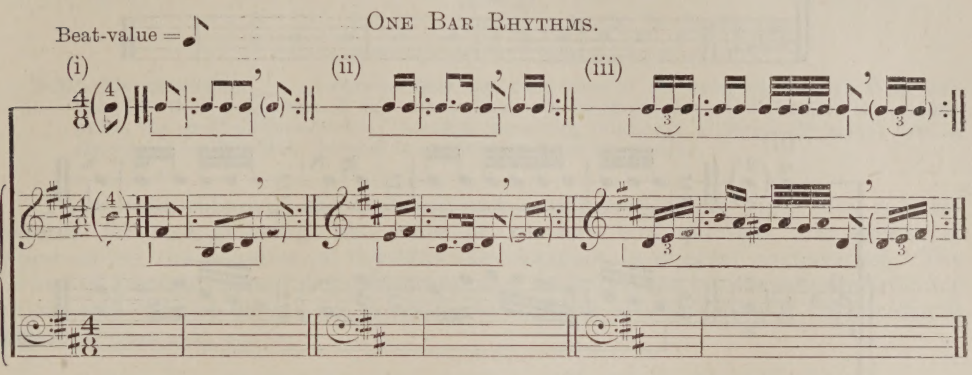


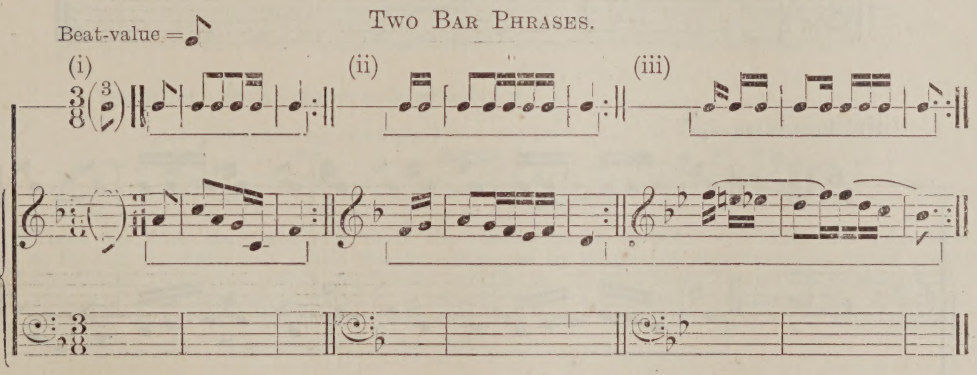
(Continue on rhythmic plan as above).

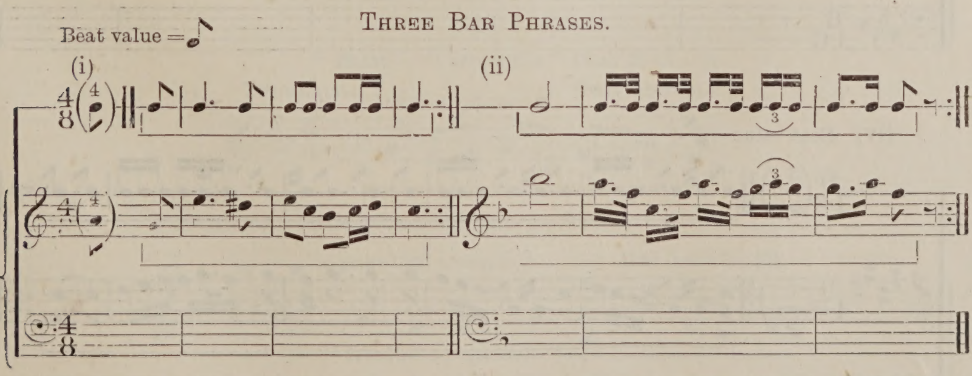
SET III. The following should be written down from dictation, the pupil being told at the outset that the beat-unit is to be represented by the quaver. Only the rhythm should be written at first, but it is recommended that the teacher should play it *as a melody* (shewn below each rhythm). This melody (or a similar one) should be accompanied if possible, and the blank staff below is for the use of the teacher to pencil in a bass and indicate the chords, if necessary. The main point is that it is far better for the teacher to improvise a melody and harmony on the rhythm that the pupil is to write, than to tap it or play it on one note.* The pupil having written the rhythm should frequently be required to write a tune of his own on that rhythmic foundation.

Dictation.

N.B.—The melody on the second line may be used for sight-singing, or as a test in dictation.

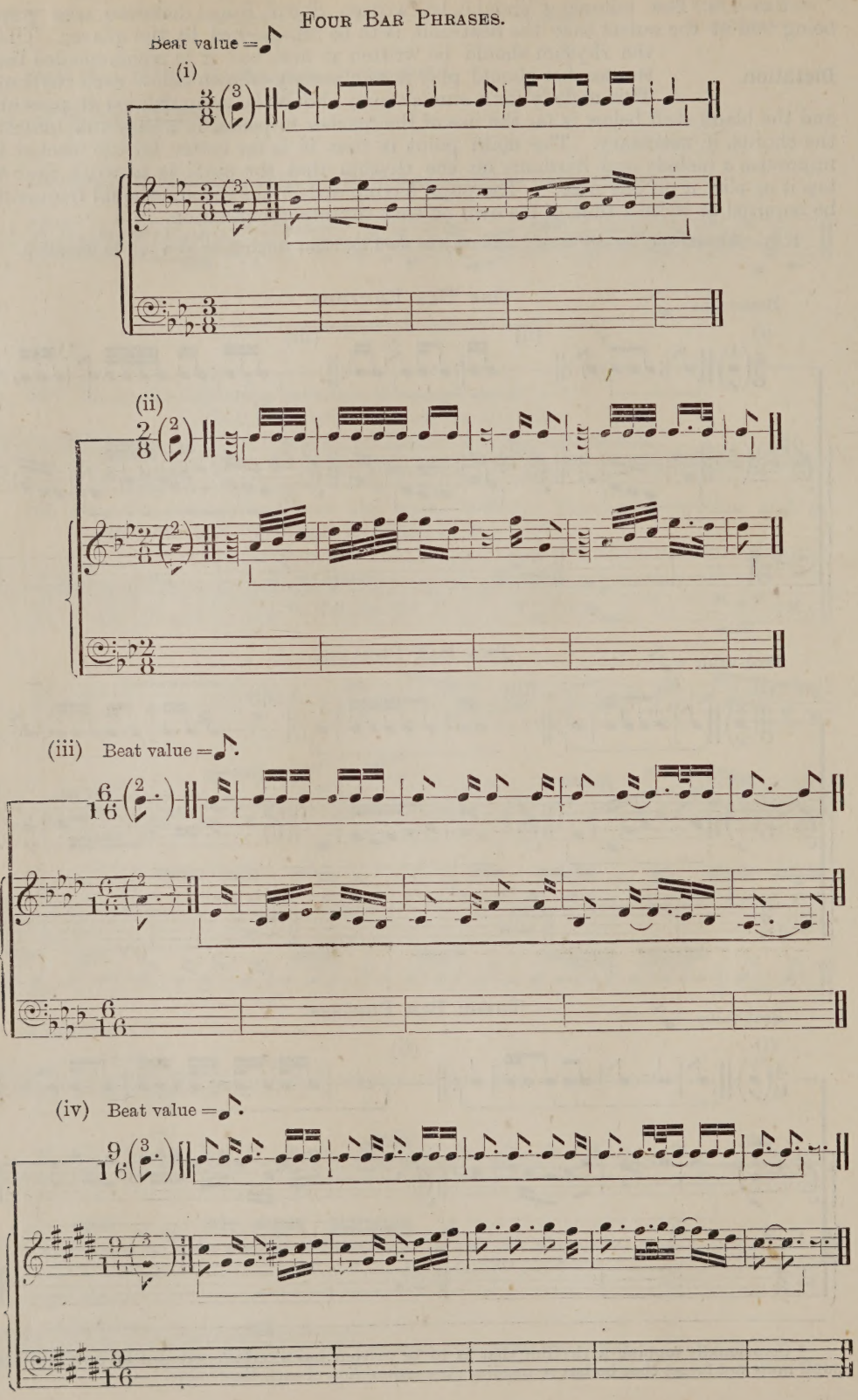






* Occasionally tapping a rhythm that is to be written has a certain value of its own, but the pupil must not forget that he has to *imagine the continuation* of each time-value.

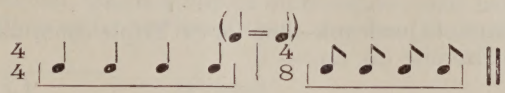
FOUR BAR PHRASES.



The incidental change of the Beat-unit.

I. Crotchet to Quaver.

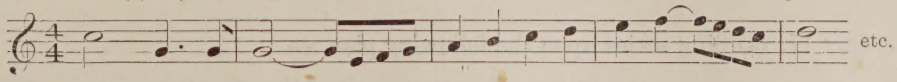
When some standard of pulse-movement has been set up, and this is followed by one at a speed differing from that standard, but having some definite relationship to it (*e.g.*, a half, one-third, etc.), a change of "beat-unit" may be said to have occurred. Supposing, for instance, that the pupil beats Quadruple time at (say) 72 beats to the minute, and follows this by Quadruple time at 144 beats to the minute, the relation between the two *tempi* is that the second is twice the speed of the first. This may be shewn in musical notation as follows :—



N.B.—The indication (♩ = ♩) signifies that the time-value of the crotchet is identical in both bars, but that in the second bar two beats are to be executed in the time of the original pulse, the speed of the crotchets therefore remaining unaltered, although the actual *beat* in the second bar has been changed to one moving twice as rapidly.

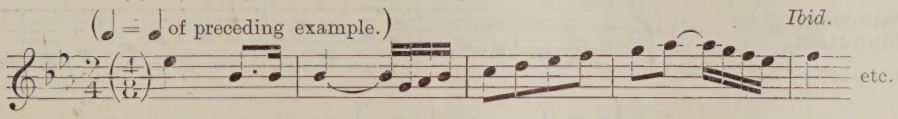
Practice in changing the beat-unit not only provides the pupil with valuable material for strengthening his sense of rhythm, but quickens his power of apprehending the beauties of rhythmic development in musical composition. The devices of Diminution and Augmentation, used by composers to obtain both rhythmic variety and unity of design, are in reality based upon this principle of the incidental change of beat-unit, *e.g.*:—

Theme (a). (Original phrase.) Wagner.—"Die Meistersinger."



Theme (b). (Same phrase in Diminution.)

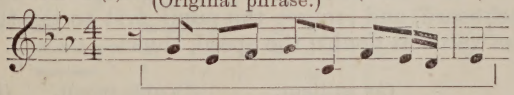
(♩ = ♩ of preceding example.) *Ibid.*



*** Those who know the opera from which the above extracts are taken will recall and appreciate to the full the deliciously subtle humour displayed by Wagner in identifying the mischievous apprentices (who play such a prominent part in the drama) with Theme (b), which in its sprightly and merry irresponsibility is actually the "diminished" version of the staid and dignified Theme (a), associated throughout the work with the *masters* of the aforesaid apprentices—the "Meistersinger" themselves!

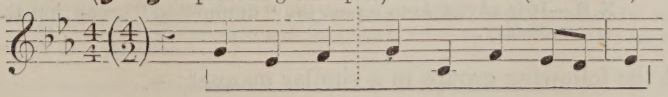
Bach.—"Forty-eight," Book II (No. 2).

Theme (c). (Original phrase.) (bars 1 and 2).



Theme (d). (Same phrase in Augmentation.)

(♩ = ♩ of preceding example.) *Ibid* (bars 14–16).

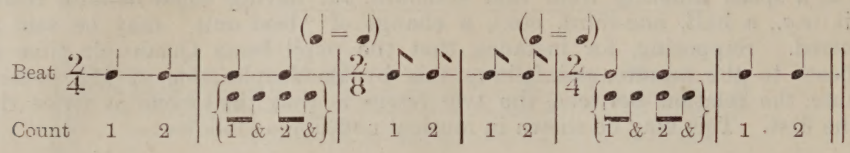


N.B.—In this case, although Bach does not change the time-signature, the effect of the Augmentation is to cause two bars to sound like one long bar of four *minim* pulses—$\frac{4}{2}$ time. (*See* page 130).

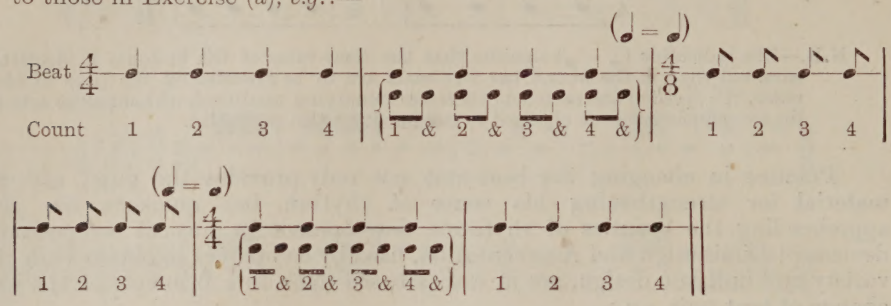
Exercises.

Beating in Diminution.

Set I. (a) The pupil should beat two bars of Duple time with the crotchet as beat-unit, following these by two bars with the *quaver* as beat-unit, finally returning to the original speed, thus :—

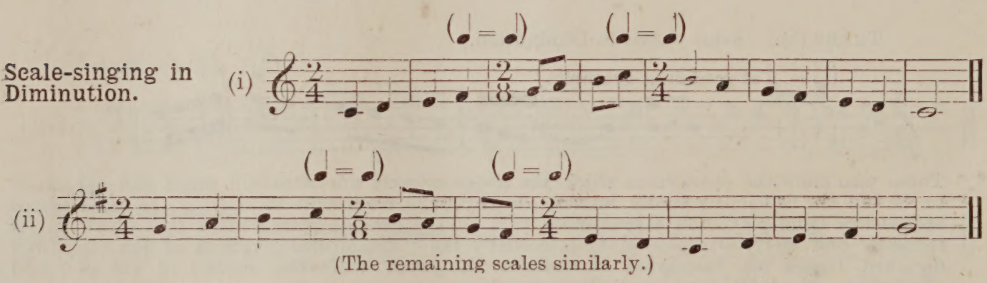


(b) Beat two bars of Quadruple time (or of Triple time) making changes similar to those in Exercise (a), *e.g.*:—



Scale-singing in Diminution.

Set II. (a) Sing scales upon the following plan :—

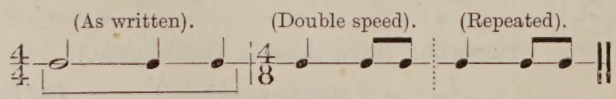


(The remaining scales similarly.)

(b) Sing scales, changing the beat-unit at a word of command from the teacher.

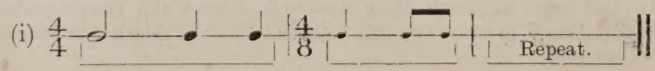
Tapping time-groups in Diminution.

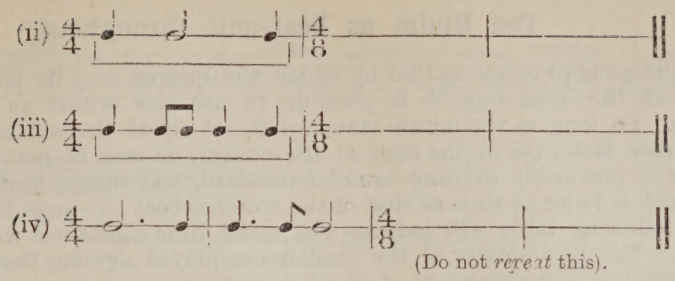
Set III. (a) The teacher should write a group of time-values on the blackboard, and request the pupil first to tap them as written, and afterwards at double the speed, thus :—



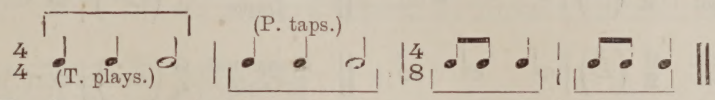
N.B.—It is advisable to repeat the "diminished" group, but this is not always necessary.

Treat the following groups in a similar manner :—

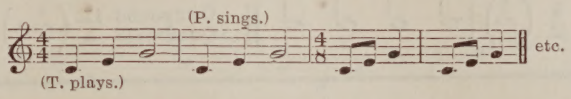




(b) The teacher should play a group of time-values (one bar), and request the pupil to tap them as he has heard them, and then at double the speed, *e.g.*:—



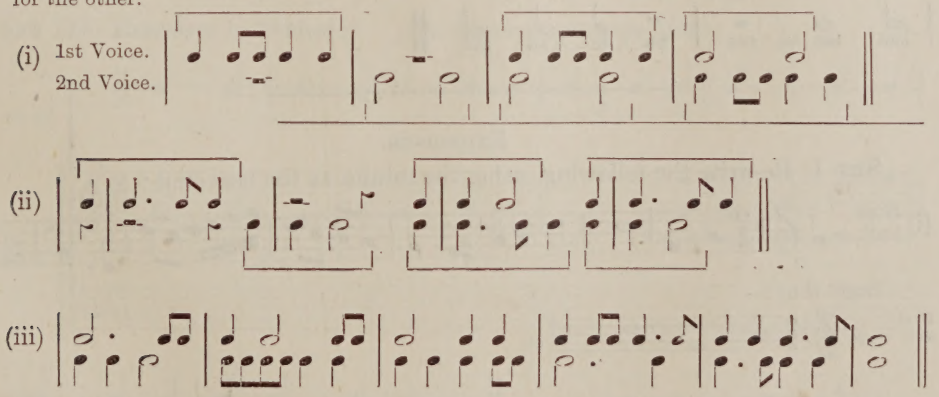
N.B.—The above exercise should sometimes be sung to sounds of differing pitch, thus :—



(c) During the course of a Sight-singing exercise the teacher should at times request the pupil to repeat certain bars at double the speed, in the manner described above.

SET IV. The following may be treated either as Sight-singing exercises (on a monotone), or Dictation tests, the rhythms being tapped.

Dual rhythms. N.B.—In tapping the rhythms (from the teacher's dictation on the pianoforte) the pupil should make the two contrasted "rhythm-lines" distinct by using a pencil in one hand for one line, and the soft part of the clenched fist for the other.



(iv) The teacher should take contrasted rhythms from any example of contrapuntal music, and request the pupil to write them down from dictation.

N.B.—Both pitch and rhythm should be played, but the pupil need only write the latter. The *500 Canons* by Kunz (Augener & Co.), and some of the *Two-part Inventions* of Bach are useful for this purpose.*

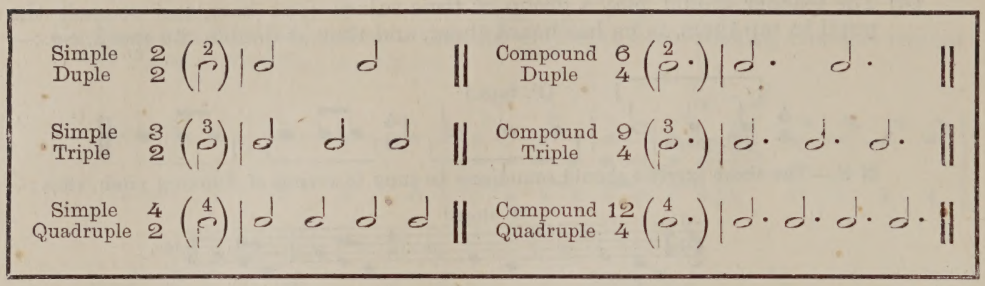
---

* In connexion with the work in this section of the present volume, *see* also Part II, pages 121 and 122.

The Minim as Beat-unit throughout.

On the same principle as that by which the quaver may be substituted for the crotchet as the beat-unit, it is possible to use the *minim* as the standard of the pulse. So long as the minim standard is set up at the outset of a movement, the only new factor (as in the case of the quaver) is one of notation; but directly it follows a previously existing *crotchet*-standard, the minim-beat takes a rate of speed which is twice as slow as that of the crotchet-beat (*see* page 130).

The following table will indicate the usual time-signatures with the minim as beat-unit. The denominator of the fractions employed signifies that the minim, and not the crotchet, is the standard of measurement :—



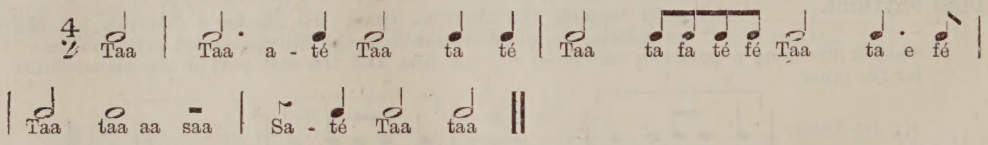
The transference of the Time-names is carried out upon the same plan as in the case of the quaver as beat-unit, viz.:—

1 beat = a minim, ∴ 𝅗𝅥 = Taa.

2 beats = a semibreve, ∴ 𝅝 = Taa-aa.

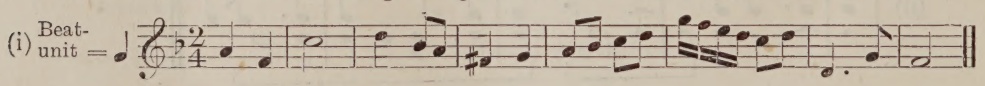
½ beat = a crotchet, ∴ ♩ ♩ = Ta té.

The Time-names of the following series of note-values are given below the notes themselves :—

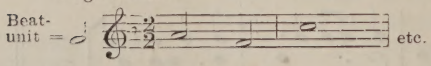


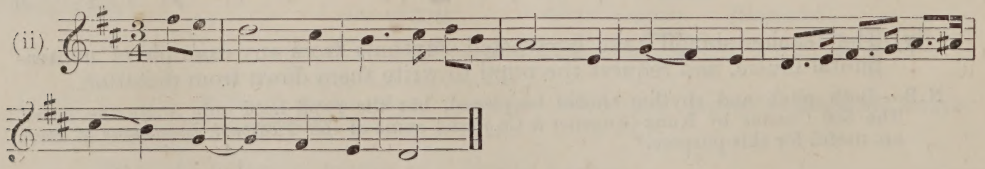
Exercises.

Set I. Re-write the following, using the minim as the beat-unit :—

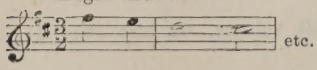


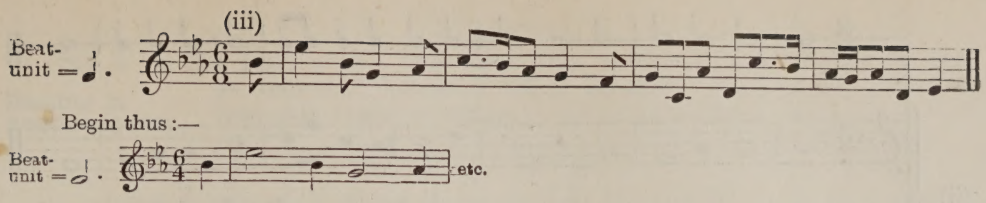
Begin thus :—



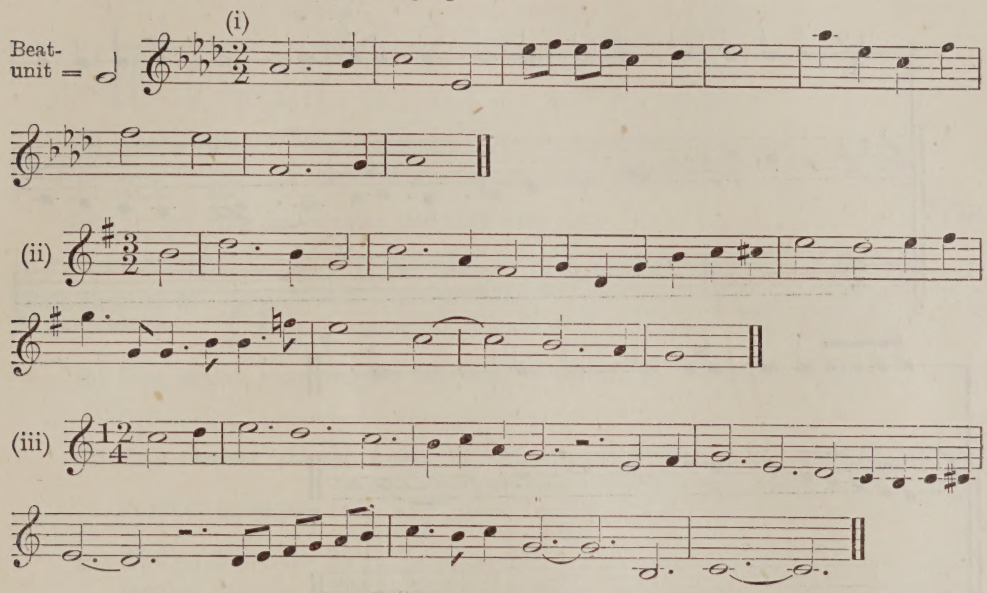


Begin thus :—

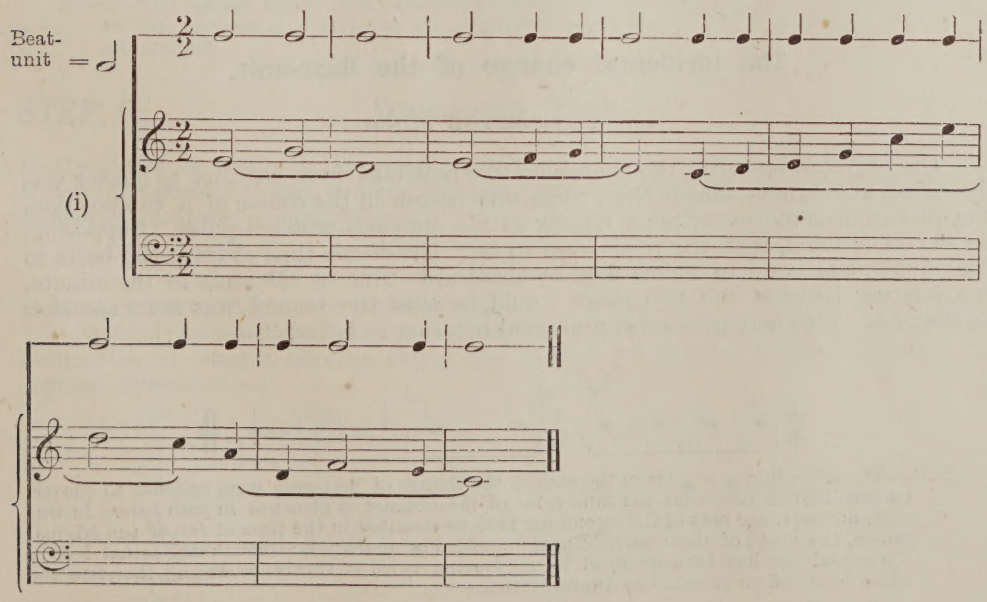




SET II. Exercises in Sight-singing.



SET III. Exercises in Dictation. (*See* Remarks on page 123.)



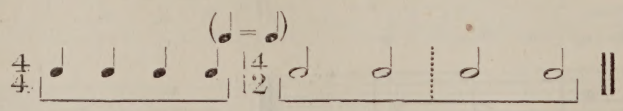
(ii)

(iii)

The incidental change of the Beat-unit.

II. Crotchet to Minim.

On page 125 onwards, the change of the beat-unit from crotchet to quaver was described, and it was shewn that, when this occurs in the course of a composition, the quaver-pulse moves twice as rapidly as the previous crotchet-pulse. Supposing, on the other hand, that the pupil were to beat Quadruple time at (say) 120 beats to the minute, and were to follow that by Quadruple time at 60 beats to the minute, the relation between the two *tempi* would be that the second was *twice as slow* as the first. This may be shewn in musical notation as follows :—

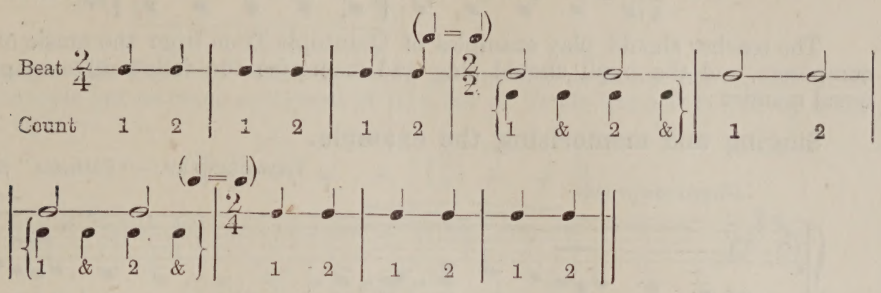


N.B.—The indication ♩ = ♩ (as in the case of the change of beat-unit from crotchet to quaver, on page 125) signifies that the time-value of the crotchet is identical in both bars. In this case, however, *one* beat of the second bar is to be executed in the time of *two* of the original pulses, the speed of the crotchets again remaining unaltered, although the actual *beat* in the second bar has been changed to one moving twice as slowly, producing therefore the effect described on page 125 as Augmentation.

EXERCISES.

Beating in Augmentation.

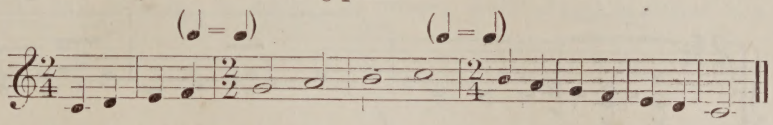
SET I. (a) The pupil should beat three bars of Duple time with the crotchet as beat-unit, following these by three bars with the *minim* as beat-unit, finally returning to the original speed, thus :—



(b) Deal similarly with Triple and Quadruple times.

SET II. (a) Sing scales upon the following plan :—

Scale-singing in Augmentation.



(b) Sing scales, changing the beat-unit at a word of command from the teacher.

Further exercises.

(i) The teacher should write rhythms on the blackboard (as indicated on page 126), and then request the pupil to tap them, and afterwards to repeat them twice as slowly, or twice as rapidly, as directed.

(ii) The pupil should be called upon to sing any bar in the course of a Sight-reading exercise twice as slowly, or twice as rapidly as written.

(iii) He should also be given practice in changing from the crotchet beat-unit to that of the minim, afterwards swinging over to the *quaver* unit, returning finally to the normal.

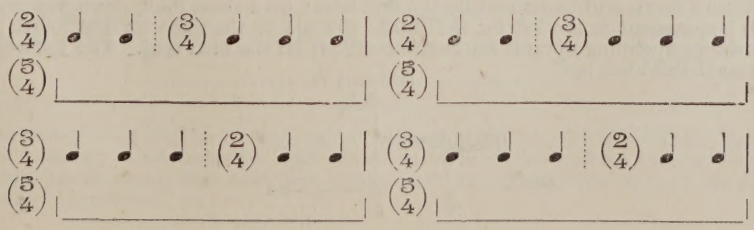
NOTE.—The teacher should find examples of Diminution and Augmentation in standard works, for the purpose of playing to the pupil, as illustrations of the use of these devices in composition.

STEP II. Quintuple Time.

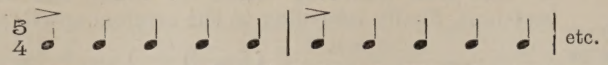
IN the music of to-day it frequently happens that composers use a form of time in which the metrical accent is made to recur once in every *five* beats instead of once in every two, three, or four, thus :—

producing what is known as *Quintuple Time.*

By analysis it will be found that this can be thought of as being formed by the alternation of shorter bars of Duple and Triple (or Triple and Duple) times, in regular succession :—



Although this is a satisfactory explanation of Quintuple Time when it contains a secondary as well as a primary accent in each bar, a pure Quintuple Time is nevertheless possible, having only *one* (primary) accent, thus :—



The teacher should play examples of Quintuple Time from the music of various composers, and the pupil should sing and memorize the following example in the usual manner :—*

Singing and memorizing the example.

TSCHAÏKOWSKY.—" Pathetic " Symphony.

Allegro con grazia.

mf *f*

As many pupils find this form of time difficult to *think* and beat, the following preliminary drill in beating is recommended in order to overcome the difficulty :—

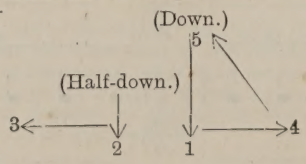
Preliminary beating exercises.

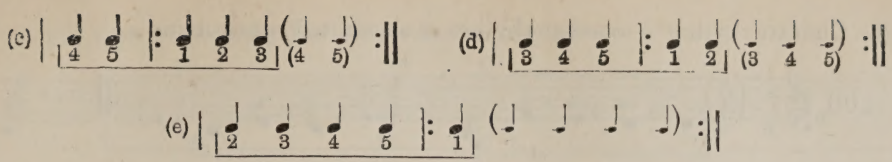
EXERCISE I. Beat, while counting, several bars of Quintuple Time with (a) the right hand ; (b) the left hand.

EXERCISE II. Beat and count the following rhythmic groups (which begin in turn on each beat of the bar) :—

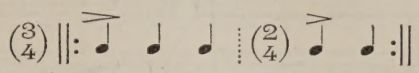
N.B.—It is a good plan, when repeating these groups, to mark off their termination by a change of arm in beating.

* There are various ways of beating Quintuple Time, that adopted in the method of M. Jaques-Dalcroze being the most graceful ; but for the present purpose the following plan is recommended, viz. : (i) the usual down arm-movement for the first beat ; (ii) a short (half) down-movement for the second ; (iii) a movement to the left for the third ; (iv) one to the right for the fourth ; and (v) an upward movement (inclining towards the centre position) for the final beat. The following diagram will help to make this clear :—

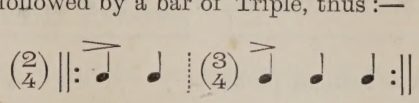




EXERCISE III. Beat and count rhythmic groups similar to the above, but think of the Quintuple bar as being composed of (i) a bar of Triple Time followed by a bar of Duple, thus :—



and (ii) a bar of Duple, followed by a bar of Triple, thus :—



Begin on each beat of the Quintuple bar in turn (as in Exercise II).

N.B.—The primary accent in each of the above examples is indicated by a large >, the secondary accent by a small >. In beating, the primary accent should be marked by a more vigorous arm-movement than the secondary one.

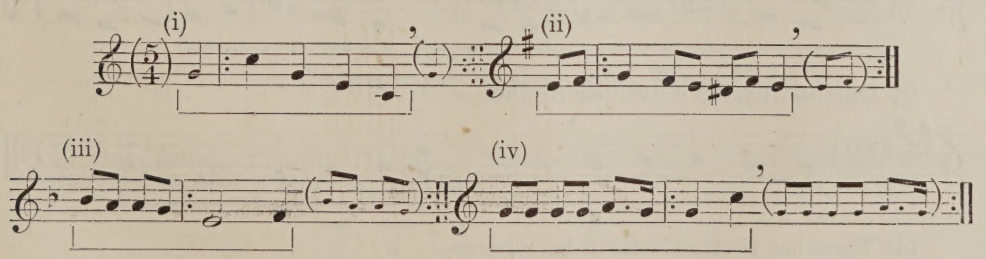
Sight-singing and Dictation.

The following exercises afford material either for Sight-singing or for Dictation. The greatest care should be taken over the realization and delimitation of the rhythmic groups—which, it will be seen, constantly vary in shape. When the *rhythms* only are used for the purpose of Dictation, they should be dictated with the addition of a melodic outline (either that given in the examples that follow, or one improvised by the teacher), and, if possible, harmony of a simple character should be added (*see* page 123).*

As in Step I, it will often be sufficient for the pupil to write down the *rhythms only* (upon a monotone), even when the teacher dictates in a melodic form.

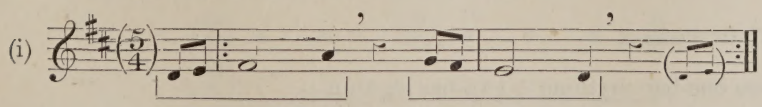
EXERCISES.

(A) ONE-BAR RHYTHMS.



(B) TWO-BAR PHRASES.

(a) One-bar rhythm + one-bar rhythm of same construction—



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* The harmony need not be by any means elaborate, and it will be well for the teacher to conceive this harmony as a foundation upon which to build up his melodic outline, that is to say, he should find his harmony first, and then "melodize" it, rather than imagine his melody first, and afterwards "harmonize" it.

(b) One-bar rhythm + one-bar rhythm of contrasted construction—

(ii)

(iii)

(iv)

(c) Two-bar rhythm = two-bar *phrase*—

(v)

(vi)

(C) Three-Bar Phrases.

(a) Three one-bar rhythms—

(b) Two-bar rhythm + one-bar rhythm—

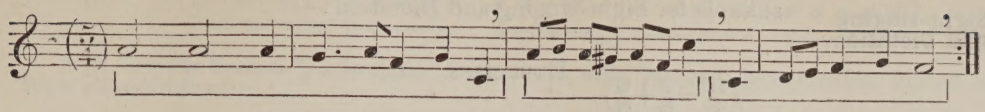
(c) One-bar rhythm + two-bar rhythm—

(d) Three-bar rhythm = three-bar *phrase*—

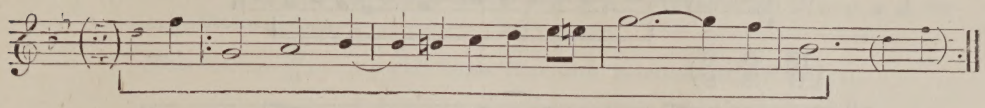
(D) Four-Bar Phrase.

(a) Two one-bar rhythms + two-bar rhythm—

(b) One two-bar rhythm + two one-bar rhythms—



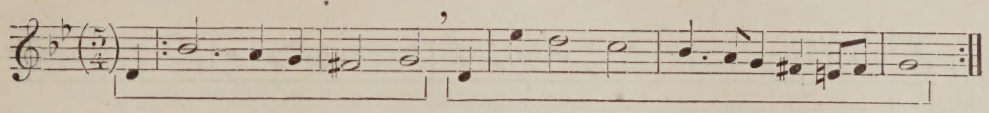
(c) Four-bar rhythm = four-bar *phrase*—



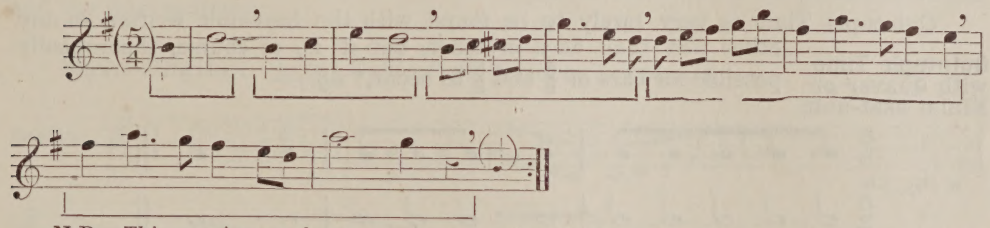
(E) Five-Bar and Six-Bar Phrases.

The two following exercises are specimens of the rarer five-bar and six-bar phrase :—

(a) Five-bar phrase—



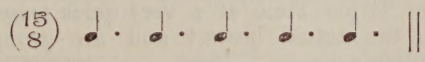
(b) Six-bar phrase—



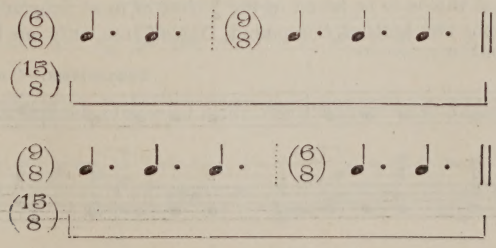
N.B.—This exercise may be *sung* an 8ve lower than written.

Compound Quintuple Time.

The Compound form of Quintuple Time—when each pulse is sub-divisible into *three* parts instead of two—appears thus :—



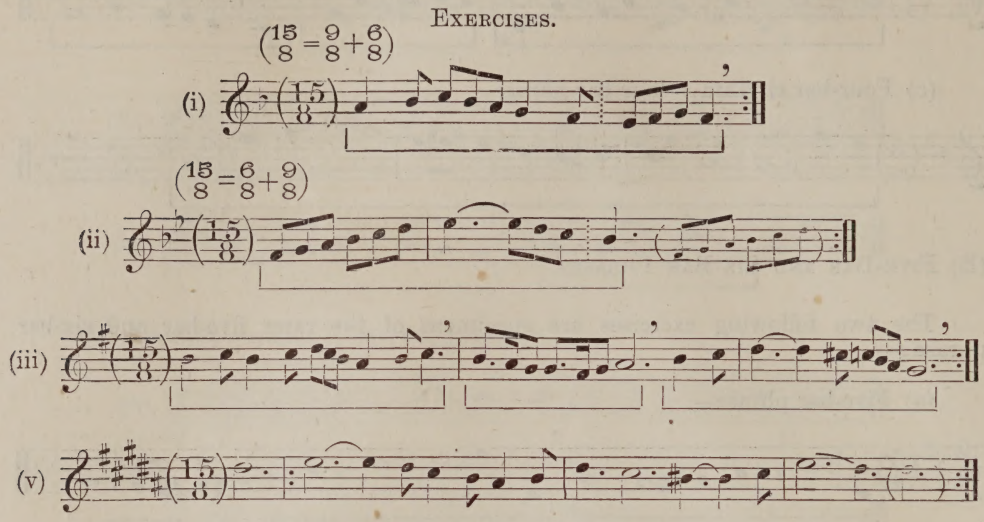
Just as in the Simple form of this time, the five beats may be thought of as involving a subordinate (secondary) accent as well as a primary one :—



Sight-singing and Dictation.

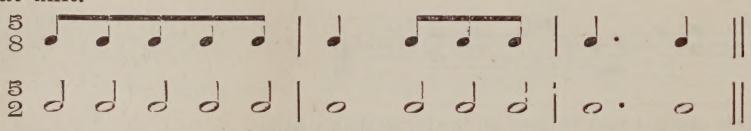
The following are specimens of exercises in Compound Quintuple Time, suitable for Sight-singing and Dictation :—

EXERCISES.



Quintuple Time with Quaver or Minim beat-unit.

Quintuple Time is very rarely to be found with the beat-unit written in any other way than as a crotchet, but it is, of course, theoretically possible for bars of $\frac{5}{8}$ and $\frac{5}{2}$ to occur,* *e.g.*:—



Moreover, practice in changing the value of the beat-unit, similar to that described on pages 126-127 and page 131, may well be given to the pupil, for the strengthening of his rhythmic perception. Space forbids the inclusion here of such exercises, but the teacher should have little difficulty in devising these for his pupil, upon the lines already detailed.

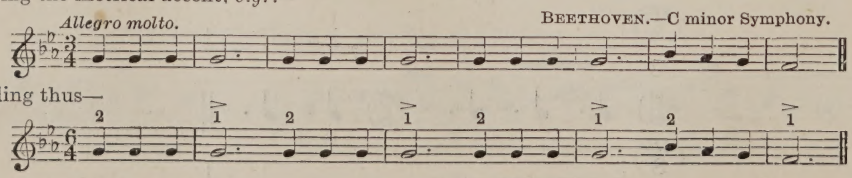
Quintuple division of the pulse.

The speed of Quintuple Time may on occasion be so rapid as to make it impossible to beat the individual pulses. In such a case (as often in Triple Time at a very quick *tempo*), the bars themselves become the actual beats,† and are grouped into accented and unaccented, *e.g.*:—

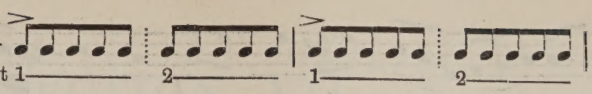
---

* An instance of $\frac{5}{2}$ time is to be found in a Volkslied (Op. 10, No. 2) by Rébikoff.

† A familiar instance of this is to be found in the $\frac{3}{4}$ time of most Scherzos and Valses, where two successive bars sound like the two *beats* of Compound Duple Time, only *one* bar in any two of the $\frac{3}{4}$ receiving the metrical accent, *e.g.*:—

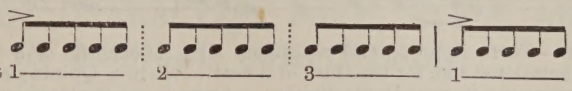


(i) (Two bars of rapid $\frac{5}{8}$)—



(This virtually becomes $\frac{10}{8}$ = Compound Duple Time, with Quintuple *pulse*-divisions instead of Triple pulse-divisions).

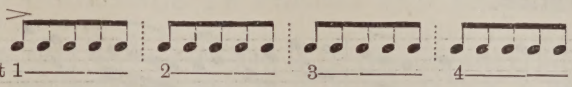
(ii) (Three bars of rapid $\frac{5}{8}$)—



etc.

(This becomes $\frac{15}{8}$ = Compound Triple Time with Quintuple *pulse*-divisions).

(iii) (Four bars of rapid $\frac{5}{8}$)—



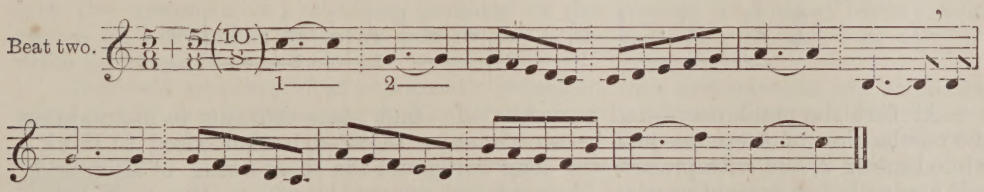
etc.

(This becomes $\frac{20}{8}$ = Compound Quadruple Time with Quintuple *pulse*-divisions).

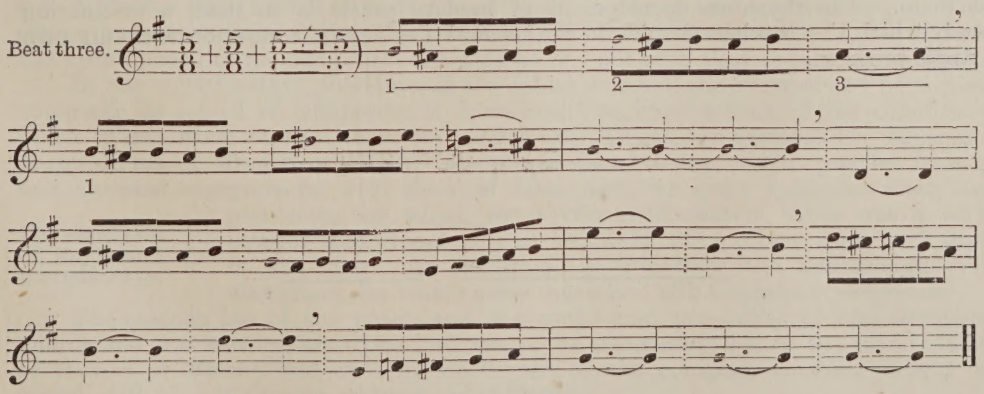
Exercises.

The pupil should (i) sing the following, and beat the time; (ii) tap the note-values with one hand and beat the time with the other, or perform any two sets of simultaneous movements which will cause him to realize both the pulse-foundation and the time-patterns :—

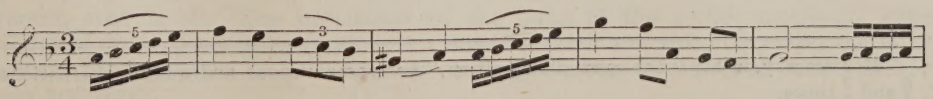
Sight-singing. I. (a) *Duple Time* (*Quintuple divisions*)—

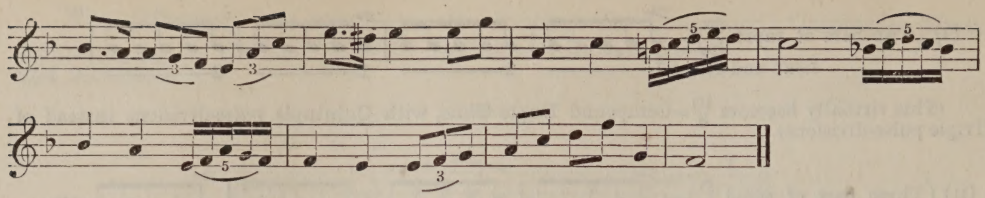


(b) *Triple Time* (*Quintuple divisions*)—



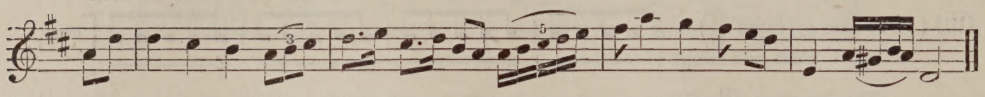
II. The incidental use of *Duple, Triple, Quadruple and Quintuple divisions*—





NOTE.—There is no special notational sign for *one-fifth* of a beat, just as there is no special notational sign for the third of a beat. When a Quintuple or Triple division is required in place of a normal Duple division, a figure 5 or 3 is placed over the group.

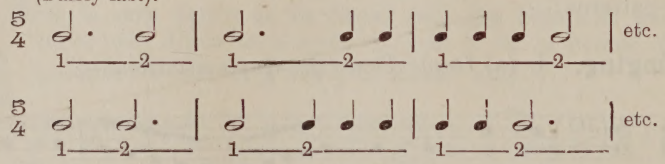
Dictation.



Beating two unequal beats in Quintuple Time.

Sometimes it happens that the speed of Quintuple Time is too rapid for five actual *beats* to be made, and yet not rapid enough for the whole bar to be felt as one beat. In such cases it is necessary to think and beat two pulses of varying size in each bar (*i.e.*, alternate long and short beats, *e.g.*:—

(Fairly fast).



or

At first the pupil may—and probably will—find some difficulty in maintaining the regular flow of these unequal beats. In order to do so, he is advised to *think* 5 while beating 2, and with practice the long swing and the short swing in alternation will gradually become automatic. Many of these unusual and—to European ears—*new* rhythmic effects* are being increasingly exploited by modern composers, and it is most desirable that the pupil should become, to some extent at least, accustomed to them. The rhythmic development of modern music is in itself a fascinating study which the teacher should on no account neglect in connexion with his own artistic progress.

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* Moussorgsky, in his "Tableaux d'Exposition," has some curious and quaint alternations of $\frac{5}{4}$, $\frac{6}{4}$ and $\frac{7}{4}$ times.

SECTION VII.

APPRECIATION OF CHARACTER, FORM, STYLE AND PERIOD IN MUSICAL COMPOSITION.

INTRODUCTION—THE INFLUENCE OF PERIOD AND PERSONALITY.

In the study of the music that we hear or play it is very necessary, in order to arrive at anything like a satisfactory estimate of its value, to bear in mind that the history of our art has exemplified three important matters :—

(i) The gradual growth of expression.
(ii) The perfecting of form.
(iii) The influence of period.

The first of these, namely, the gradual growth of the expressive power of music, is revealed progressively by the early attempts of the composers of the XIIth and XIIIth centuries to combine sounds one with another in a more or less experimental and haphazard way ; by the emergence of some sort of system by which the art of Counterpoint (*i.e.*, the singing of simultaneous melodies) developed through succeeding years into the serene and lofty vocal art of a Gibbons or a Palestrina ; and later by the new lease of life imparted to music by the improvement in the manufacture of instruments, and also by its association with the drama.

Men have been struggling, all along the line, to express themselves more fully and more vividly by means of tone and rhythm, and this adventure of theirs into the unknown is a thrilling romance to the student of musical history who carries on his studies with the music open before him, and his ears ever alert to catch its message.

Adequacy of composers' "working materials."

It should be clear, after a moment's reflection, that instrumental art could not advance with any sureness or rapidity of movement until the instruments composers found to their hand became reliable enough to respond to the demands made upon them. The instruments of the violin family had been brought to perfection by the old Italian makers of the XVIIth and XVIIIth centuries, and their work is still the model for more recent times ; but in the case of the wind-instruments of the orchestra and keyboard instruments such as the piano and the organ such strides have been made during the last 150 years that a whole world of possibilities has been opened to the composer, of which he has not been slow to take advantage.

In any consideration, therefore, of the actual worth of the effort of any particular composer, or school of composers, it is necessary to know a little of the conditions under which work at the time was carried on. To get, for example, the keyboard compositions of Mozart or Haydn into proper focus to-day, and to prevent foolish and ignorant comparisons with those of later men, we must recognize that the pianoforte for which those two great masters wrote was a very inferior instrument to that in use at the present time, and that it was only just beginning to supersede the harpsichord and clavichord, for which some musicians still retained a preference.

Development of keyboard instruments.

The modern use of the pedals and the consequent possibility of big, sonorous chords and far-reaching arpeggios had yet to be discovered ; hence the piano-music of Haydn, of Mozart, and of early Beethoven cannot compete, in sheer weight of sound, with that of Chopin, of Liszt, or of Brahms.

But, as the teacher should realize—and try to make his pupils realize—this does not mean of necessity that the music of the last-named writers is *better ;* it is different, that is all. The investiture of the ideas of the earlier men—the outer clothing of those ideas, so to speak—may not be so rich and splendid ; their spirit, on the other hand, is often as pure and as true—perchance, at times, of even a greater purity and truth.

While recognizing this, it must not be thought that no real advance has been made in power of musical expression other than that afforded by the increasing sonority of instruments; by no means. In the endeavour to get their thoughts out into the world, composers had laboriously to find, by experiment and often by failure, the embodiment, or *form*, best suited to those thoughts, by means of which they could be made intelligible to the hearer. And so the history of instrumental music has exemplified the growth of Form. The subject of this chapter is that of three Sonatas of Mozart and Beethoven, and it is very important to see that the type of art-work which we specially associate with Beethoven could never have become a suitable vehicle for his great and compelling ideas, had it not been for the labours of Haydn and Mozart in the task of preparing and perfecting the form itself. Their work-rooms in the houses of the Austrian nobility were indeed the laboratories in which were hammered-out the various designs which Beethoven was to find ready to hand, when it came to be his turn to enrich the world with the creations of his imagination.

Development of Form.

Finally, the character of the art of any given period will, to a very real and appreciable extent, be influenced by the character of that period itself. With some manifest exceptions, it is true that a frivolous and careless age will not readily produce noble and serious art; that art is bound to be more or less influenced by the conditions by which it is surrounded, and amidst which the artist lives. Thus, an age of religious faith produces the masses and motets of a Palestrina; the strong and virile art of a J. S. Bach comes to its birth in the atmosphere of the old Lutheran Germany; the rugged independence and the depth of soul of a Beethoven "derive" in very large measure from the upheaval of thought consequent upon the French Revolution. And, coming nearer to the present time, it is perhaps not too much to say that the decadent nature of some of the pre-war music in France, Germany, and even our own land, has been due to the popular exaltation of the extravagant, the *bizarre*, and the eccentric, and to the temporary eclipse of the more spiritual element necessary for the creation of all great Art.

Influence of Period.

Seeing the influence of period to be one that it is impossible to ignore, it is not surprising to find that, in the music produced at any given epoch, certain features will appear which are not discernible to the same extent in that of an earlier or a later time. Anyone with even a moderate acquaintance with (say) the works of Haydn and Mozart will readily recall passages which it would be hard to say positively were written by one and not by the other. But, looking a little beneath the surface of their music, and realizing and acknowledging that the *idiom* in which their thoughts are cast may be similar—nay, will inevitably be similar—we shall find that there are endless evidences of the individuality of each master, which makes his work not merely the product of a period, but truly the emanation of a personality.*

Personality

I. MOZART AND HAYDN—EARLY BEETHOVEN.

Beethoven's First Pianoforte Sonata (Op. 2, No. 1 in F Minor), considered in relation to a Sonata of Mozart (No. 6 in F Major).†

In placing these two Sonatas side by side for the purpose of the study of their character, scope and style, it must be stated in the clearest possible manner that no

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* In connexion with the above remarks, the teacher may find it useful to refer to *Music and its Appreciation*, Chapters IX and X, upon "The various periods of musical composition."

† Before the teacher enters upon any comparison of these two movements with his class, he should carefully study the several points alluded to in the course of these remarks, and by no means *read* to his pupils what has there been said. All the vividness and personal character of the lesson will be lost, unless he gives out again *in his own words*, what he has himself studied and absorbed. Further, the two movements should be played to the class first of all without relation to one another, their themes as far as possible memorized (certainly the principal ones), and the general outlines of their form grasped. This having been done, the kind of comparison which has here been attempted might well follow at a succeeding lesson, in order to illustrate the main differences to be found in the ideas and methods of the two masters—differences that are accounted for, partly by period and partly by the personality at work in each case.

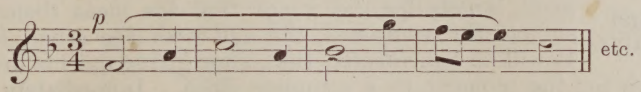
comparison which involves in the slightest degree the exalting of one at the expense of the other should be tolerated; such, certainly, is not intended in the following remarks. The object aimed at is the discovery (i) of certain differences of style and outlook due to period, and (ii) of a few interesting evidences of an advance in the music of the later master, proving that indebtedness of one generation of composers to the generation that preceded it, which is so striking and interesting a feature in the history of the art.

The First Movement.

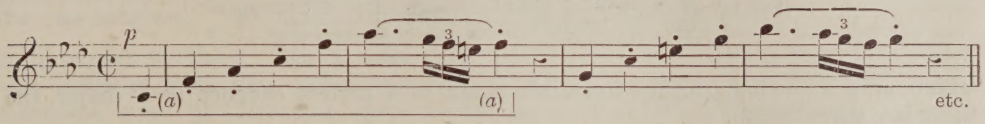
As the main outlines of the form of the first movement of a Sonata were set forth in some detail in Part II of the present work (pages 205–211), little need be said here on this matter, save incidentally, where it may be necessary to enforce some special point, or to explain some proceeding of the composer. The chief business will be to consider the character of the ideas and the texture of the music, and to contrast the methods of the writers as as they unfold their arguments.

Difference in character of main themes.

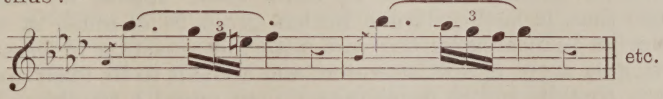
The first thing to notice, then—at the very outset—is the difference in the nature of the opening theme in the two Sonatas. Mozart's is a flowing, rhythmic *tune*, with an arpeggiated accompaniment; here is its beginning:—



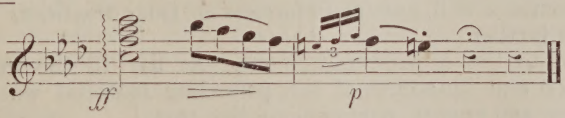
answered by two other four-bar phrases of similar import, bringing the first sentence to a conclusion. Shapely, and rounded off with a certain elegance, it is typical of many another subject of its author, with whom grace of outline and perfection of form were an instinct. Compare it with Beethoven's initial theme:—



Apart from the more pointed, more vividly angular, character of the theme itself, its treatment is entirely dissimilar. Instead of the regular tune-like periods of Mozart, we find Beethoven at once seizing upon his main germ-thought | (a) (a) | and re-stating it immediately on other degrees of the scale, with different harmonies (bars 3 and 4); and then, as if still further to emphasize its vivid, penetrating nature, he breaks away from his little two-bar rhythms, and carries on the fragment of tune first heard in bar 2, thus:—

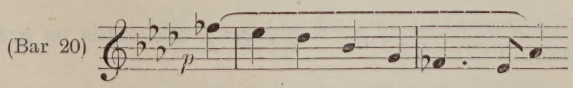


answering the whole with a "*ff*" chord and a tender little descending scale, dropping to a *piano*, thus:—



where the music comes to a pause, not upon a completed period, as with Mozart, but upon a half-cadence, provoking a continuance of the method of treatment to which the theme has already been subjected. This actually does take place, and for the next half-dozen bars the little triplet figure is much in evidence, as Beethoven passes onwards to the moment at which he introduces the contrasted Second Subject, as follows:—

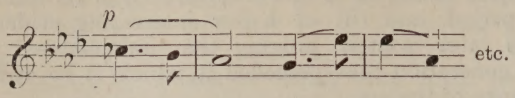
Further thematic material in Beethoven's first movement.



with its note of plaintive sadness,* which increases gradually in fervour to a point

* Notice especially the ruffling of the flow of the music by the pathetic F♭.

where (bar 33), the bass has a marked syncopated figure, accompanied by scale-passages in the right-hand part. These calm down again, and a gentle little phrase, twice repeated :—

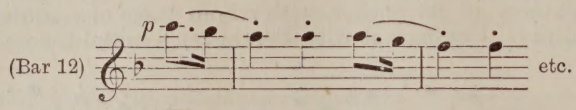


brings us to the close of the first part of the movement—that in which the composer has set forth his main ideas—usually called the Exposition.

This Exposition is short, only 48 bars in length, and yet it contains material of such a striking and pithy nature that it serves for the unfolding of a very interesting little story. Beethoven, thus early in his life, shews his power of strong, concentrated thought, a power which was later on to be demonstrated so remarkably in such achievements as the first movement of the C minor symphony, and others of a like nature.

Mozart's Exposition and what it contains.

Mozart's Exposition in the F major Sonata is nearly twice as long (93 bars in all), and contains actually much more material; yet we can hardly say that it presents more opportunites of growth or more chances for interesting development, largely for the reason that the ideas themselves are hardly sufficiently contrasted, the one with the other, for this purpose. It will be remembered that, after giving out his first 12-bar theme, Mozart comes for the moment to a complete close. Immediately following upon this we find a continuation formed upon a little dainty, tripping, figure :—

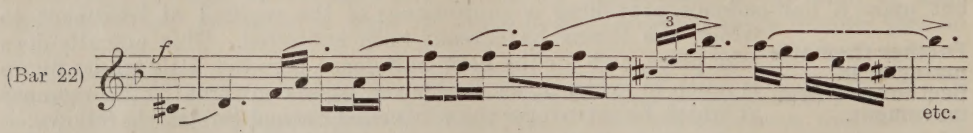


which, after a few bars, brings the music again to a perfect cadence in F major, the tonic key (bars 20-22).

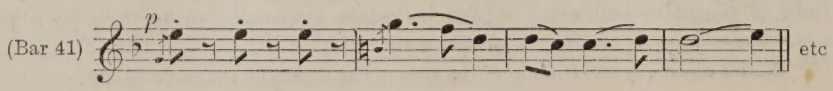
Contrasts of idea and method.

Here, then, we have another evidence of difference of method in the case of the two composers. With Mozart—as with Schubert in the next generation—the invention of delightful tunes was so natural, so much a necessity of his artistic temperament, that we often find him scattering them in rich profusion over the pages of his scores. With Beethoven, on the other hand, the production of an important theme was a matter of serious moment, a mental effort of no mean kind. Hence he seems desirous of making us feel that, in such a theme, he has given us so much of himself that we cannot just let its beauty strike our ears with the sensation of passing charm, but that we must give it our closest attention, and allow it to fix itself upon our memory in such a way that its future development may reveal "wondrous things" to our mind and our soul. And because of this difference in the type of themes employed by the two men, comes a still greater difference in their *treatment*; of this we shall see more as we go further.

But to return to the Mozart movement. At bar 22 the mood changes, and instead of the grace and innocence of the preceding material we get a fairly long passage of sternness and energy, commencing like this :—



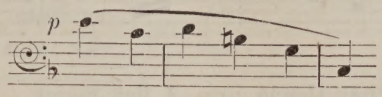
which produces a feeling of expectancy as it proceeds, and leads us gradually to the entrance of a new theme, in C major :—



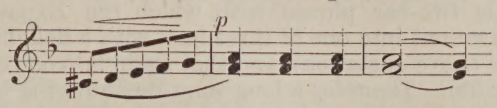
which opens the section of the movement usually described as the Second Subject.

Mozart's power of inventing tunes.

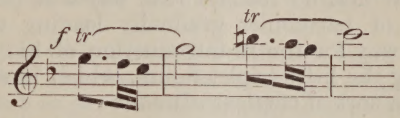
Here again the prodigality of Mozart's inventiveness manifests itself, for this "second subject" is in reality a string of distinct little tunes, succeeding one another with a sort of artlessness which has nothing in it of the concentrated earnestness of Beethoven's manner, but which is none the less very winning and attractive. The several ideas to which we refer are :—

(Bar 56)  etc.

a theme in the bass, with a syncopated accompaniment in the right hand; then,

(Bar 70)  etc.

and lastly a little *Codetta*, or concluding sentence, to wind up the Exposition :—

(Bar 86)  etc.

The difference, already referred to, in the way in which the two masters treat their themes is nowhere seen so clearly as in the period succeeding the Exposition of a movement in "Sonata-form"—namely, the Development section.

The Development Sections of the two masters.

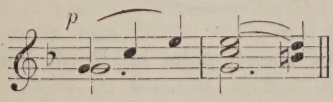
As its name implies, this section is that in which the themes are subjected to such harmonic and rhythmic changes that their feeling and their character become greatly modified, and new significance is imparted to them. In a task such as this, a mind like Beethoven's revels with a sense of mastery and power, and his sonatas and symphonies reveal how his command over his thoughts grew as he passed from youth to maturity. Again, Mozart's special temperament must be understood in some measure, in order to account for the comparative unimportance of his Development sections; as a rule—although he could do amazing things in this direction*—there is far less, so to speak, of the throwing of new lights upon the principal characters of his story, than of the introduction of other characters who play their little part for a time and then disappear. In other words, Beethoven stands in this respect rather for economy of material, and the exhaustion of all its possibilities of change and growth; Mozart for a more lavish use of ideas which—perhaps because they often are hardly so susceptible of successful development, he is content merely to state in their native simplicity. That this is so we shall see even in the two movements now before us.

Beethoven's economy of material.

Let the teacher compare the portion of Mozart's movement, from the double-bar as far as bar 132, with the corresponding portion in Beethoven's Op. 2, No. 1, commencing again immediately after the first double-bar and continuing as far as bar 101. The difference in length is again instructive :—

Mozart -	Exposition	93 bars;	Development	39 bars.
Beethoven	,,	48 ,,	,,	53 ,,

shewing the relative importance seemingly attaching to the working-out of their ideas by the two masters. Moreover, save where he expands the second tune of his Second Subject group (in bars 109–123), Mozart gives us practically *no* actual development of his original themes; the Exposition is at once followed (bar 94 onwards) by a new tune in C major :—

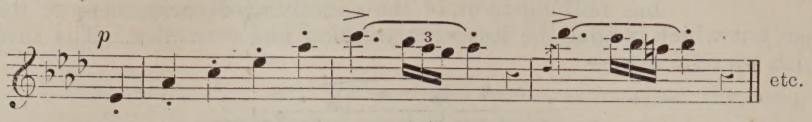
 etc.

and, even in the expansion of the one in his Second Subject group, just

* Witness his G minor and C major symphonies, and some of his String Quartets.

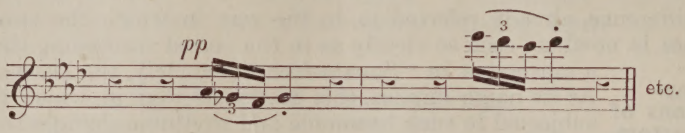
spoken of, it cannot exactly be said that any new aspect of its nature has been revealed to us.

On turning to Beethoven's movement, it will be seen that development of the First Subject begins at once:—



with a transposition of that theme into A flat major. But, let it be noted, this transposition is not all; a new and unexpected rhythmic change takes place; the little two-bar phrase with which the Exposition opened is now drawn-out into one of three bars with a delightfully *lingering* effect (*see* above quotation), and that again into one of four bars (ending at bar 55). Then, for a long time Beethoven is busy with his Second Subject, which he passes from key to key and from hand to hand, with ever growing interest and intensity. At last he reaches (bar 93) a re-iterated C in the left-hand part, and upon a series of harmonies gradually leading towards the opening key of F minor, prepares the way for the re-introduction of his Principal Subject in the Recapitulation, by tossing the little triplet figure, which is so essential a feature of it, from octave to octave in a sort of careless *abandon*:—

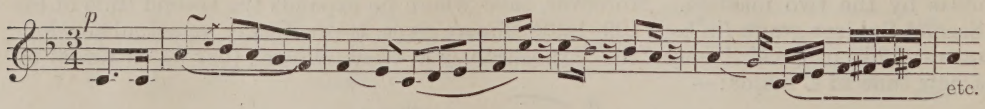
Beethoven's mastery over his themes.



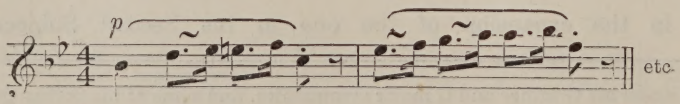
Henceforward, in both sonatas, the restatement of the original ideas is proceeded with fairly strictly, and there is little more that need be said here, beyond calling attention to the fact that Mozart finishes in this instance without a *Coda*, while Beethoven adds a few impetuous bars at the conclusion of the tender little *Codetta* tune (first heard in the Exposition, and quoted on page 142). His *Coda* proper, therefore, begins with the "*ff*" interruption in bar 146, where the music carries on in a sterner mood the idea of the two final chords of the Exposition.

The *Adagio* of Beethoven's Op. 2, No. 1, is typical music of the late 18th century; in it the master shews unmistakably how he was influenced in his earlier years by his great forerunners, Haydn and Mozart. It is very obviously a product of an age when clearness of outline, delicate finish of phrase, and elegance of manner were qualities that were held in high esteem, and of which the music of that period furnishes an abundance of examples. It is pre-Revolution art; of the depth and nobility of thought evidenced in Beethoven's later work there is hardly a trace; as yet he had not completely "found himself," and in this movement he speaks, simply and naturally, the language of his predecessors, but with a winsomeness and charm which only those who are deaf to purity of musical expression can resist. The whole of the opening sentence might have come straight out of a Mozart sonata or quartet; compare its initial bars:—

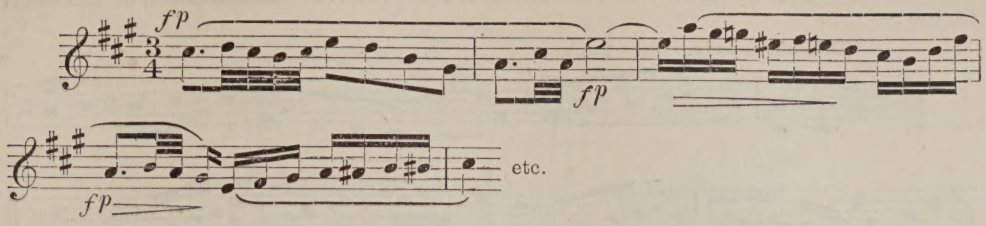
The influence of Mozart upon Beethoven.



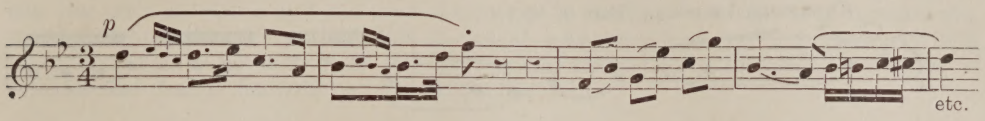
with those of the *Adagio* of the Sonata in F of Mozart which we have been considering:—



with the *Adagio* of the same writer's Sonata in D (No. 13):—*



or with the commencement of the *Adagio cantabile* of Haydn's Sonata in E flat (No. 3):—

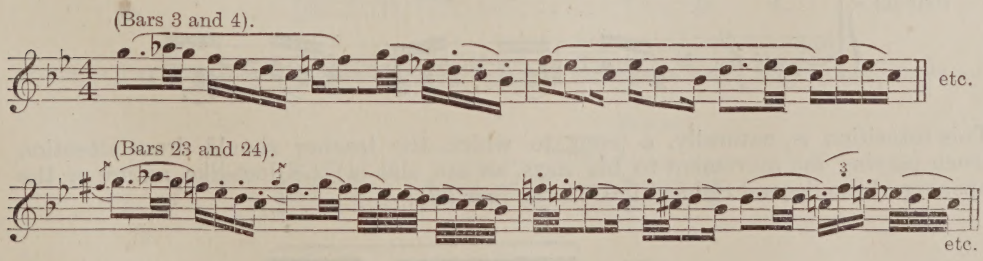


and it will readily be felt that all four themes, although there is no actual identity of melodic outline, nevertheless breathe the same spirit, and are set forth with such similarity of idiom as at once to prove their kinship to each other.

Instrumental treatment in the two Sonatas.

Beethoven's *Adagio* shares also with the slow movement of the Mozart sonata we have under review, the particular kind of instrumental treatment that was the outcome of the special characteristics of tone and execution possible upon the harpsichord and the earlier pianofortes, which were capable of very little sustaining power or sonority. It is by reason of this that, in the works of this particular period, we fail as a rule to find many instances of rich, slowly-moving harmonies which impress us by their deep significance or solemn beauty. Such *intimate* and soulful music as that to be found in the opening movement of Beethoven's so-called "Moonlight" Sonata, or the *Adagio* of the great Op. 106, would not only have been alien to the whole temper of the elegant and somewhat superficial audiences of the 18th century, but would have been simply dull and ineffective upon the pianofortes of the day. Thus it is that in the slow movements of the time we are considering the composer usually gets his expression in another way, namely, by a more ornate and florid type of melody, which he often embellishes on its various re-appearances with quicker-moving notes that break up the melodic line, and frequently take the form of runs, trills and other graces. Of this there are many instances in the two sonatas under examination. Compare, for example, bars 3 and 4 of Mozart's *Adagio* with their re-statement in bars 23 and 24:—

Florid ornamentation of "cantabile" melodies.



bar 6, again, with bar 26; the greater part of the Second Subject (bars 9-19) on its first appearance, with its return in bars 29-39, etc.; and it will be seen how Mozart made use of this special treatment of his keyboard melodies to enrich their effect. On turning to Beethoven's *Adagio* in the Op. 2, No. 1, we find a very similar

* This theme even bears some actual resemblance in melodic outline to the Beethoven tune, especially to bars 32-35 of the later master's movement.

procedure. We will leave the teacher to discover the many instances of this for himself, merely pointing out the interesting and expressive ornamentation of the main theme :—

(Original melody. Bars 1–8.)

etc.

(Ornamented version. Bars 32–39.)

etc.

In later years the Bonn master discarded this method almost entirely; to this fact we shall have an opportunity of referring again in connexion with his Sonata, Op. 27, No. 2.

Structurally, the two slow movements we have been considering are similarly conceived; that is to say, they are both based upon two themes used in alternation.

Structural similarities.

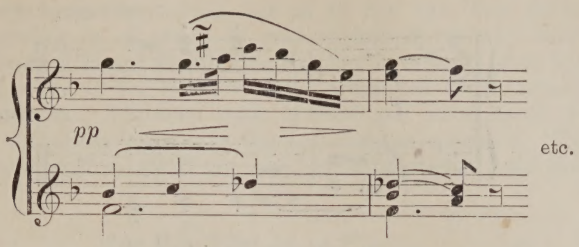
Mozart's second theme begins (bar 9) immediately at the close of his first; Beethoven's after a transition in D minor of a darker and more impassioned character than the music that has preceded it :—

(Bar 16) *f* etc.

This transition is, naturally, a point to which the teacher should draw attention when playing the movement to his class, as are also (a) the duet-like nature of the opening of the Second Subject in C major (bar 23) :—

sf etc.

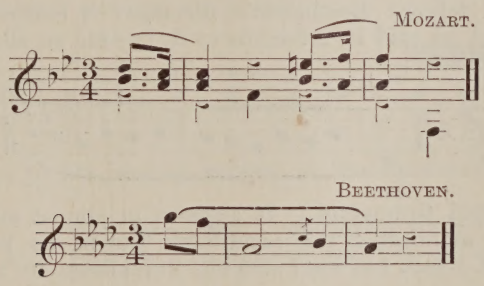
with its contrasted melodies in the two hands, and (b) the graceful *Coda*, particularly its eloquent conclusion :—



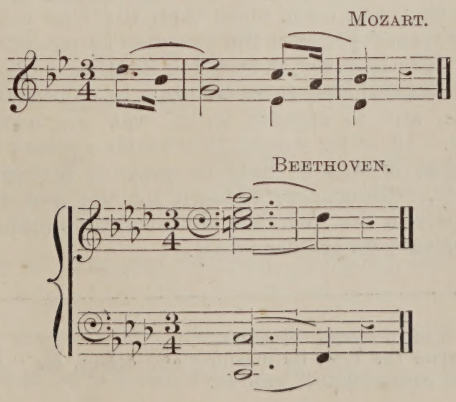
Beyond making these suggestions for his guidance, we shall leave the teacher to use his own initiative and his own discretion in dealing with the two movements, merely saying that they need less of actual comment than of a rendering which will sympathetically draw the listener's mind instinctively towards the points of interest and beauty realized by the teacher himself.

Beethoven's *Menuetto* compared with the Minuet in Mozart's Sonata (No. 9) in E flat.

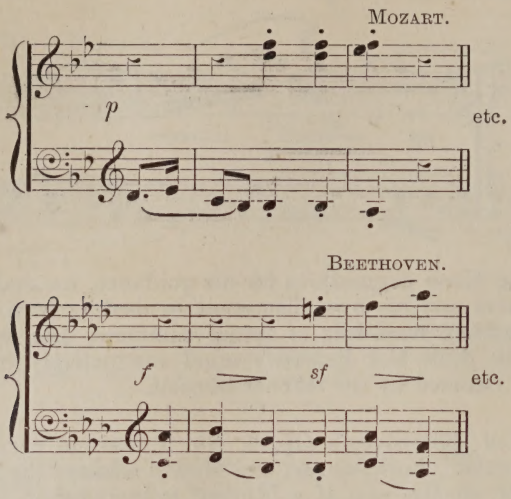
The *Menuetto* of Beethoven's Op. 2, No. 1, has no corresponding section in Mozart's No. 6 Sonata. Both Mozart and Haydn affected the three-movement form of sonata, and if a Minuet is included in their scheme, it is in place of, and not in addition to, the slow movement or the usual Finale. Therefore no direct comparison between the two works under review can be made in this respect, but it will be interesting for the teacher to place Beethoven's *Menuetto* side by side with the first *Menuetto* in Mozart's Sonata No. 9 in E flat, between which there are certain features of relationship, not in the ideas themselves, but in the setting forth of those ideas. Both pieces are in simple Ternary form; in both the first part ends with a modulation to a closely-related key (the dominant in Mozart's case, and the relative major in Beethoven's); Part 1 in each terminates with a little *Codetta* emphasizing what has gone before :—



which in Part 3 is extended by two bars actually forming a tiny *Coda* to the whole:—



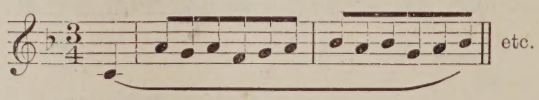
Moreover, in both movements, the composer re-introduces his opening phrase in Part 3 in the bass:—



N.B.—Compare the foregoing extracts with the beginning of each movement.

These similarities in the manner of the "setting" of the composer's thoughts, interesting as they are, do no more than prove how the methods of his predecessors were being utilized for his own purposes by Beethoven. In spirit the two movements are somewhat far apart; save in one instance,* the earnestness of the Beethoven has no counterpart in the graceful simplicity of the Mozart; but it is in such details of workmanship that we find evidences of that linking-up of one generation of writers with another which indicates the indebtedness of even the most original thinkers to those who have thought and worked before them. In a very special sense a "genius is the most indebted man."

The *Trio* which follows Beethoven's *Menuetto* is contrasted with it in key and style. Little need be said in reference to it, beyond an allusion to the fact that the figure of its main theme:—



is persistently developed throughout. It appears in almost every bar, and proves that Beethoven early manifested the remarkable power he possessed of evolving much from very little, which has such striking illustration in many of his maturer works.†

When we come to the *Finale*, we once more turn to Mozart's Sonata in F, and consider it in relation to that of Beethoven's Op. 2, No. 1. In some respects the *Prestissimo* of the latter shews us, even more than the first movement, the "parting of the ways" between the two men as regards thought and outlook. Beethoven here seems ever and anon to have his gaze fixed on the future—on what is to be; Mozart to be content to reflect the better feeling of his own time, and to express it, as was his usual wont, in his own specially attractive way. In other words, Beethoven appears to look forward to the 19th century and all that it was to hold in store of movement and of impulse; Mozart to live and work, without any thought for the new era that was so soon to dawn, in the atmosphere of the 18th, but almost always managing to rise above its conventionality and to elevate its artistic ideals.

The "parting of the ways."

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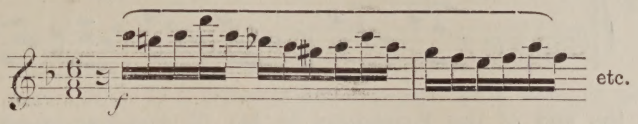
* The opening of Part 2 of Mozart's *Menuetto*.

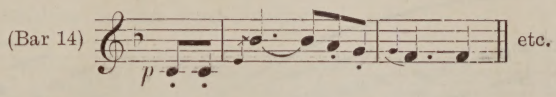
† For further remarks upon the *Trio*, its meaning and origin, *see* "Aural Culture" Part II., page 192, and "Music and its Appreciation," page 44.

Once more, then, let us examine the music somewhat closely. Here again, in the Expositions* of these two *Finales*, we see the same opposite habits of thought working themselves out as in the two first movements; Mozart giving us a group of self-contained periods, each with its own special close; Beethoven driving us onward with scarce a moment's breath, to the point where he reaches some notable and arresting climax. Whereas with Mozart we have, as it were, a series of separate *tableaux*, with Beethoven it is the unfolding of a drama. Turn to the earlier master's *Assai allegro*, and we shall see that his brilliant principal theme :—

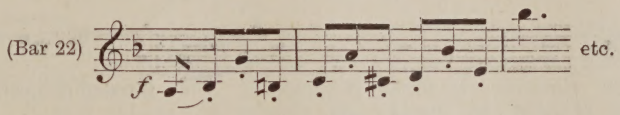
Re-appearance of habits of thought already alluded to.



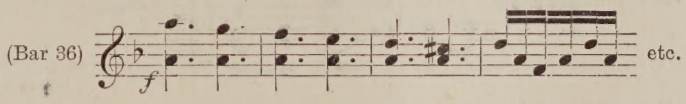
comes to a perfect cadence in bar 14 and thenceforward practically disappears from his canvas until the beginning of the Development section, being succeeded by a continuation in quite a different mood :—



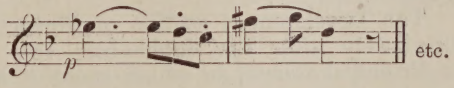
Yet another thought follows :—



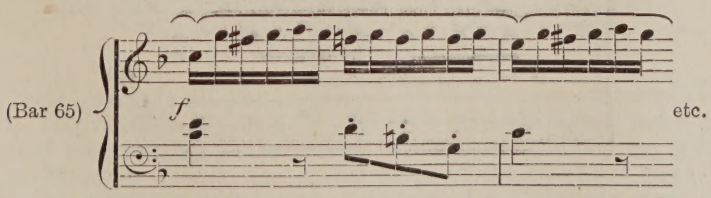
which arrives at a conclusion in the tonic key in bar 35. All this is comprised within that part of the movement usually described as the First Subject. Then follows a somewhat more strenuous passage, again new :—



forming a transition to his Second Subject in the dominant key, which, beginning thus in bar 50 :—



includes a second idea, containing—as to the right-hand part—rather more of the feeling of the Principal theme :—



With some passages on tonic and dominant harmony, the Exposition comes to an end at bar 90.

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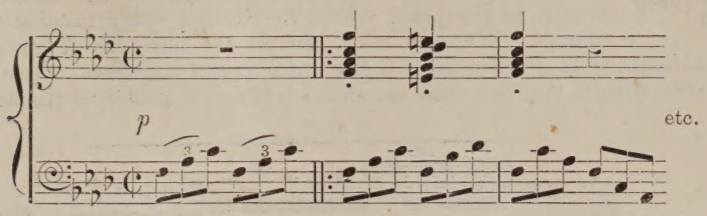
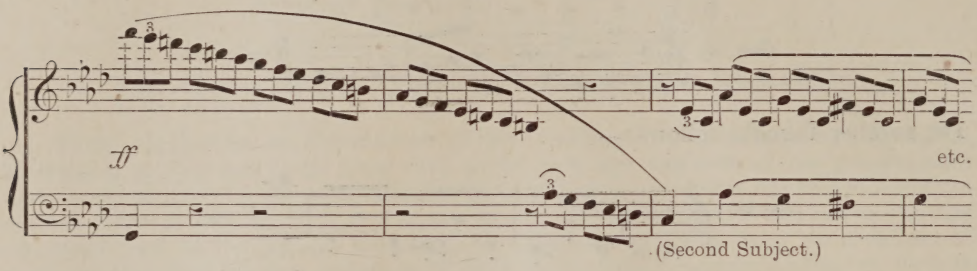
* Both are in Sonata Form (or First-movement Form).

Beethoven's "continuity."

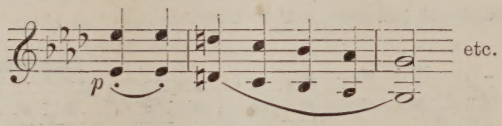
The difference in the types of mind of the two men is shewn hardly less clearly in the continuity of Beethoven's movement than in the character of its ideas. With one moment of comparative calm (bars 5-13), the music, from its initial thought:—



right on to the end of the Exposition in bar 56 is, so to speak, "red-hot"; the transition between the First Subject and the Second is itself only a development of the thought just quoted, and rushes impetuously into the opening of this second theme, thus:—



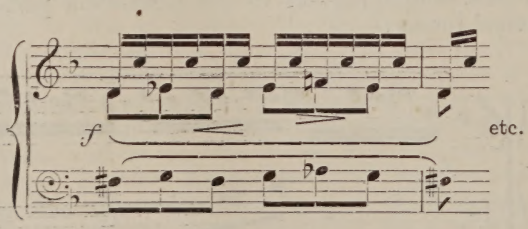
Even the close in C minor at bar 34, where a new melody (part of the Second Subject) appears:—



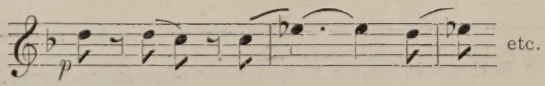
hardly causes the music to halt for an instant, and a passionate climax is soon reached at a point where the First Subject is alluded to in bar 50, as a *Codetta* or closing section to the Exposition.

The two masters' "Development sections" in their Finales.

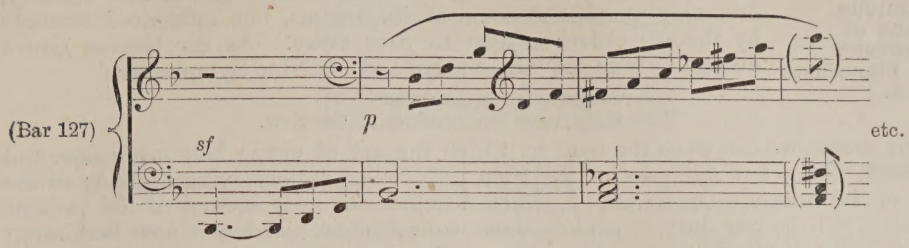
The Development section of Mozart's *Finale* (which begins immediately after the double-bar) sets out with a working of the Principal theme, in which stress is laid on a figure of some intensity:—



But very soon all pretence at actual development is laid aside, and a new little tune appears in the key of B flat:—

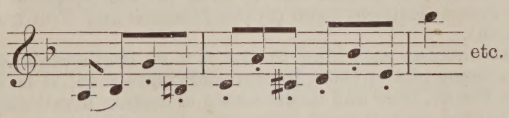


and ere long the composer prepares for the re-statement of his principal subjects in the Recapitulation, by means of a passionate chromatic episode beginning thus :—



from which (in bars 142–147) a cadenza-like passage leads without break into the First Subject in its original key.

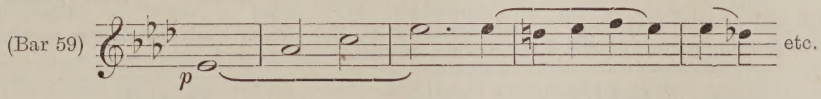
Little more need now be said; as in the first movement, the themes re-appear in order, with practically no variation save that of key.* But, at bar 227, the music—instead of concluding as in the Exposition—breaks off upon a dissonance, and an interesting *Coda* ensues, largely founded (as the teacher will readily observe) upon the third idea contained in the First Subject :—



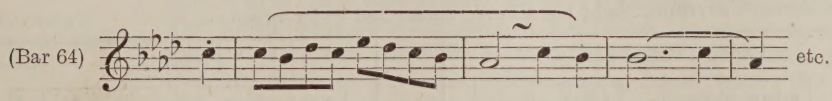
the whole movement terminating peacefully upon a tonic pedal, with delightful effect.

A "backward look" by Beethoven.

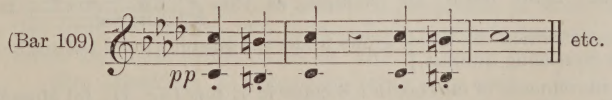
Beethoven begins the second period of his movement—that following the Exposition—with an entirely new melody, over the whole of which the spirit of Mozart seems to hover. Commencing thus :—



its continuation is an echo of many a strain in the earlier master's writings :—



This melody wends its way tranquilly through many bars, and then little flashes of the fiery First Subject appear—at first "*pp*" :—



and, as it were, struggle for the mastery over the Mozartean tune, which is loth to disappear. The rhythm of the first theme becomes, however, more persistent (bar 127 onwards), and soon it comes back in its original form and key (bar 138). As in the case of Mozart's *Finale*, the re-statement of the principal ideas is carried out almost note for note, but without the addition of a Coda, the music concluding in almost identical fashion as the Exposition.

---

* The Second Subject is, as usual, transposed into the tonic key (bar 185 onwards).

The unique position of Beethoven's First Pianoforte Sonata.

This Op. 2, No. 1, occupies a unique position amongst Beethoven's works; it was his first pianoforte sonata,* written when he was twenty-five or twenty-six years old; he was then standing at the threshold of the new century, dreaming perchance some of its dreams, but influenced strongly by the old order, so soon to pass away. As Sir George Grove quotes aptly in his "Beethoven and his Nine Symphonies,"

> Two worlds at once they view
> Who stand upon the confines of the New.

In this sonata we can trace the road by which the art of music had just come, and can catch not a few glimpses of the then untravelled regions lying beyond; in the study of the master's Op. 27, No. 2, which occupies the next section of the present volume, it will be our duty to explore those same regions, and to see how Beethoven advanced with increasing confidence and ever firmer tread towards his goal.

Suggestions to the Teacher for further study on similar lines.

1. Compare as to manner, style, treatment and expression the *Allegro* and *Minore* from Beethoven's Pianoforte Sonata in E flat, Op. 7, with (a) the *Menuetto* and *Trio* from Haydn's Sonata in G (No. 11 in Peters' Edition); and (b) the *Menuetto* and *Trio* from Mozart's Sonata in A (No. 12 in Peters' Edition).

[Apart from the interest attaching to the fact of Beethoven's *Allegro* and *Minore* being virtually the outcome of the older Minuet and Trio—with, it is true, little of their spirit left, but with a deeper, freer and nobler strain of feeling manifesting itself throughout—all three movements are exceptionally interesting from a rhythmic point of view, particularly as regards the actual phrase-lengths. Notice especially Haydn's sportive admixture of 2, 3, 4, 6 and even 7-bar rhythms. The opening part of his *Menuetto* for example, runs thus :—

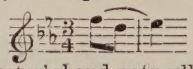
Period I.		Period II.	
2-bar phrase	2-bar phrase	3-bar phrase	7-bar phrase

The rest of the movement is also deserving of the closest study in this respect. The corresponding part of Mozart's Minuet has its phrase-scheme as follows :—

Period I.		Period II.	
4-bar phrase	6-bar phrase	3-bar phrase	5-bar phrase

Beethoven's rhythmic flight has an even bolder and wider sweep :—

Period I.		Period II.	
4-bar phrase	4-bar phrase	6-bar phrase	10-bar phrase

In most of these instances of elasticity of phrase-rhythm, it should be observed how often the squareness of the normal 4-bar phrase is obviated by the repetition—under new aspects —of some little figure (such, for example, as this  in the Beethoven movement), out of which the music grows under the master's hand naturally and inevitably, and with ever increasing interest.]

2. Play the slow movements of (a) Haydn's Sonata in E flat (No. 1); (b) Mozart's Sonata in C (No. 2), and (c) Beethoven's Sonata in E flat (Op. 7).

[Compare the serenity of the Mozart with the rather more rugged expressiveness of the Haydn, and with the greater depth of the Beethoven (which, it is interesting to note, is one of the earliest examples of the master's more individual style). The form of each movement is interesting; particularly study the *Coda* of each.]

3. Compare similarly the *Andante cantabile* of Mozart's Sonata in A minor (No. 7) with the *Largo e mesto* of Beethoven's Sonata in D major (Op. 10, No. 3).

[There are several interesting points of contact between the two; observe especially the note of *drama* that shews itself in the course of both movements. Study carefully the remarkable *Coda* to the Beethoven movement, beginning 23 bars from the end.]

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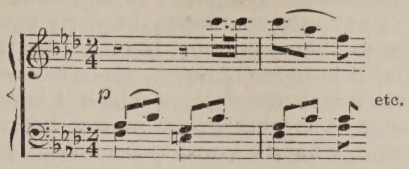
* With the exception of three of no intrinsic value, composed when he was ten years of age.

4. Play (a) the Theme and Variations in Mozart's Sonata in A major (No. 12); (b) Haydn's Variations in F minor* beginning thus:



and (c) Beethoven's *Andante con variazioni* from his Sonata in A flat (Op. 26), and compare the treatment of the theme in each case with that of the others.

[Take special note, again, of the *Codas* in the Haydn and the Beethoven.]

5. Compare the sparkle and the *wit* of the "Finales" of Haydn's Sonatas in E flat (No. 1) and A flat (No. 8) with the elegant but less pointed character of the *Allegretto* of Mozart's Sonata in F (No. 1), and the *Allegretto grazioso* of the same master's Sonata in B flat (No. 4). Afterwards contrast these movements with the *last movements* of Beethoven's Op. 10, No. 1; Op. 10, No. 2; Op. 13, and Op. 22.

[Notice the terse strength of the opening theme of the *Finale* of Op. 10, No. 1, the humour of the fugal opening of the *Presto* of Op. 10, No. 2, the gentle earnestness of the Rondo of Op. 13, and the contrasts of colour and feeling in the *Allegretto* of Op. 22, not failing to observe the varied treatment of the principal theme of the last-named movement, on its several appearances.]

II. BEETHOVEN: A LATER PHASE.

The "Sonata quasi una Fantasia" in C sharp minor (Op. 27, No. 2).

In his *Familiar studies of Men and Books*, Robert Louis Stevenson has the following passage:—"Men who are in any way typical of a stage of progress may be compared more justly to the hand upon the dial of a clock, which continues to advance as it indicates, than to the stationary milestone, which is only the measure of what is past. The movement is not arrested. That significant something, by which the work of such a man differs from that of his predecessors, goes on disengaging itself and becoming more articulate and cognizable."

The same principle which Stevenson here enunciates with regard to the great writers of books applies equally strongly in the case of the great writers of music, and to none with more force than to Beethoven. Here was a man with whom, in a very special sense, "movement was not arrested." The great characteristic of the whole of his work through life was *growth*, and thus it is that his own individual, personal, message went on for ever "disengaging itself" from the bonds of past habits of thought, and so "becoming more articulate and cognizable."

Beethoven's power of mental growth.

In our study of Op. 2, No. 1, we saw Beethoven at the stage when he was still influenced—and most naturally and inevitably influenced—by his great forerunners, Haydn and Mozart; here and there, it is true, a new note of earnestness seems struggling for expression and the music becomes prophetic of later days; but it is not until we reach the work of the master's so-called "middle period," the period dating approximately from the first conception of the "Eroica" symphony, that we find him speaking a language truly his own. It is, of course, quite impossible to fix this development of Beethoven's personality by pointing rigidly to one special work, or to one special year in his life, as indicating the moment at which his individuality first asserted itself to the full. Some of his early sonatas are in many respects more advanced in style and thought than his second symphony in D, written some years afterwards, and, generally speaking, it may be said that his progress is more marked in the sonatas for the pianoforte than in his orchestral works, where he was not at the time so much at home in dealing with the medium through which his thoughts were to be expressed.

His "periods" of development.

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* Not part of one of the Sonatas.

The two Sonatas in E flat and C sharp minor comprised in Op. 27 as Nos. 1 and 2 respectively, precede as to date the symphony in D, just referred to; and yet there is no question that No. 2, at any rate, manifests infinitely more of the spirit of the real Beethoven than anything in the symphony, beautiful as it is. For this reason and for the further reason that it is so well-known, we have chosen this particular sonata for our study of Beethoven's maturer style, of which it is one of the earliest examples.

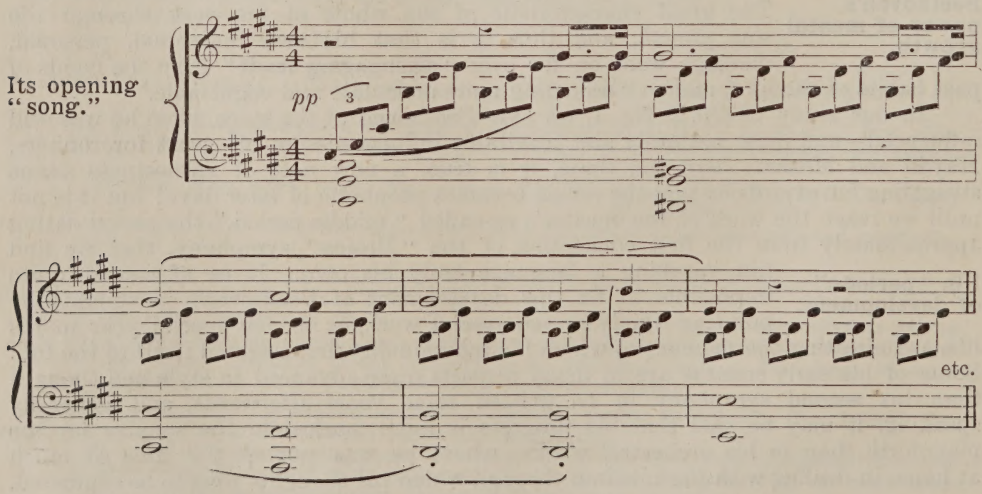
The title "Moonlight" given to this Sonata.

We have no knowledge as to whether the master worked to any story, or had any definite poetic basis in mind, when he wrote this sonata. He has himself told us, it is true, that some such idea was often in his thoughts stimulating and encouraging his invention, when composing; but, on the other hand, he rarely gave us any clue in the matter, and it is on record that, when he found that his somewhat commercially-minded publisher had, on his own initiative, labelled this particular work the "Moonlight" Sonata, knowing the public's fondness for titles, he was furious, and threatened many dire consequences! Anyway, for good or for ill, the designation "Moonlight" has stuck, appealing as it does to the popular imagination in connexion with the opening movement. There is little harm in this in itself, but it is greatly to be regretted that, by reason of it, much nonsense has been written concerning the Sonata and its supposed "meaning," and many very foolish romances have been woven round its author in consequence, all of which are absolutely devoid of foundation, and exist only in their authors' far too fertile brains!

The atmosphere of the opening *Adagio*, as compared with that of the *Adagio* of Op. 2, No. 1.

On turning to the music itself, the first thing that strikes us is the fact that, unlike the sonatas we have been studying hitherto, it begins with a slow movement—until Beethoven's time, a rather unusual proceeding. The first four bars are introductory, but they set the tone of the whole *Adagio*. Play them and the first four bars of the opening melody (bars 5-9), and then compare their atmosphere with that of the *Adagio* of Op. 2, No. 1, and it will be realized that the two movements belong to two different worlds. The gentle, almost Mozartean, grace of the earlier work has given place to a wealth of expression which is as essentially "Romantic" as anything written by the school of instrumental composers who specially bear that name, the men who—like Mendelssohn, Schumann and Chopin—flourished after Beethoven's death,* and carried the art into an enchanted region, a region opened to them by the stories and the legends of olden times. It is a veritable "Song without words," in which Beethoven anticipates the form of instrumental treatment rendered familiar to us by Mendelssohn, but in which there is contained a depth of feeling never reached by that charming and facile writer. Notice the "song" and its triplet accompaniment:—

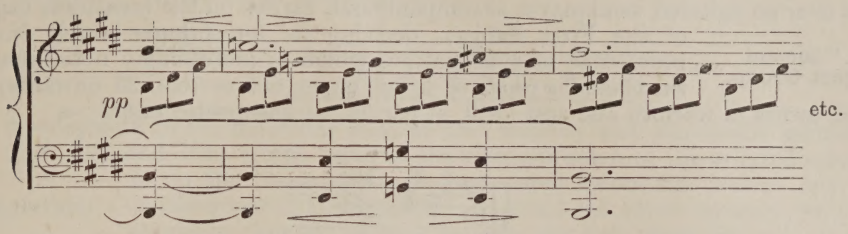
Its opening "song."



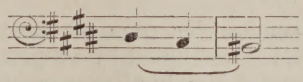
* Also Weber and Schubert, who, contemporary with Beethoven, were the pioneers of Romanticism in music.

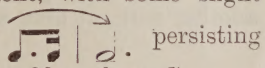
and then observe how much it depends for its effect upon the sustaining power of the piano as aided by the damper pedal. The possibilities opened up by the pedal were just beginning to be appreciated and studied, and here is an instance of a movement which would have been almost a caricature on the old harpsichords, or the pianos of Mozart's day. Here, too, we see the growing "colour" of Beethoven's changes of key; if we play on beyond the phrase last quoted, we shall notice a wonderful G♮, which leads us by a beautiful progression of harmonies through C major into B minor. Then in bars 15-17 there follows a pathetic little phrase which could have sprung from no other mind than Beethoven's:—

A typical Beethoven phrase.



Thence the music passes, in slowly-moving harmony, to another resting-place in F sharp minor (bar 23), after which the main idea is enlarged upon; the intensity increases somewhat, although it is a suppressed intensity which nowhere breaks its bounds; and then—as the return of the opening melody draws near—a tiny phrase of three notes:—

(Bar 37) 

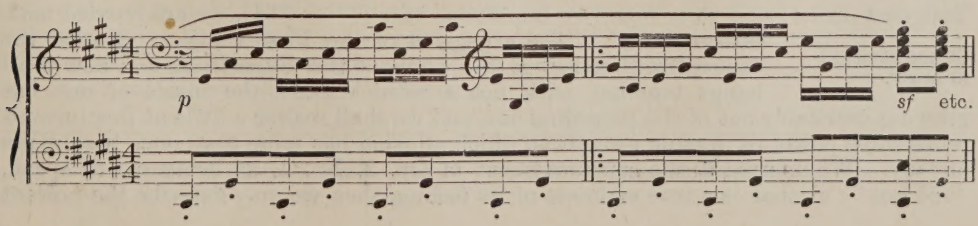
arrests our attention. This is repeated, and then it occurs a *third* time with a D♮ instead of a D♯, which imparts a touch of the deepest sadness to the music as it proceeds onwards to a close in the Tonic key in bar 42. Henceforward, Beethoven gives us a re-statement of the earlier part of the movement, with some slight alterations of key, the rhythmic figure of the principal melody  persisting on a low monotone throughout the greater part of the *Coda* (bar 60 to the end).

The *Allegretto* which follows comes like a ray of sunshine after the deep shadows of the *Adagio*. Simplicity itself, it needs little comment. It naturally "derives" from the Minuet of earlier days; its time and its general structural plan shew this, even down to the *Trio* which invariably used to be played between a Minuet and its repetition. But Beethoven carefully refrains from describing the movement as a Minuet and Trio, and it is quite evident that it is only the *form*, and not the spirit, which connects the one with the other.

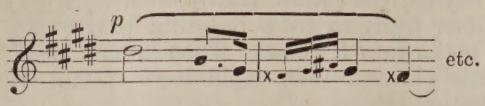
The simplicity of the *Allegretto*.

The Finale, *Presto agitato*, is structurally the most important movement of the three of which the entire sonata consists. It is in regular "Sonata-form," the form in which most first movements are cast, and here again Beethoven shews his extraordinary power in the development of his ideas. Its first theme is based upon a chain of whirling "arpeggio" figures over a *staccato* bass, culminating each time in two pointed, emphatic chords;—

The main theme of the Finale.

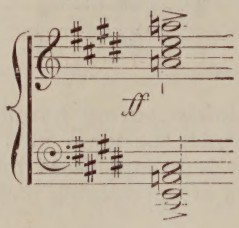


This theme arrives at its first point of climax at bar 14, where the music pauses for an instant upon an octave G sharp; then, gathering further strength, the arpeggio figures continue for another six or seven bars and ultimately reach the first part of the "Second Subject group" (key G♯ minor) in bar 21. This new melody lacks nothing in intensity; its initial phrase:—

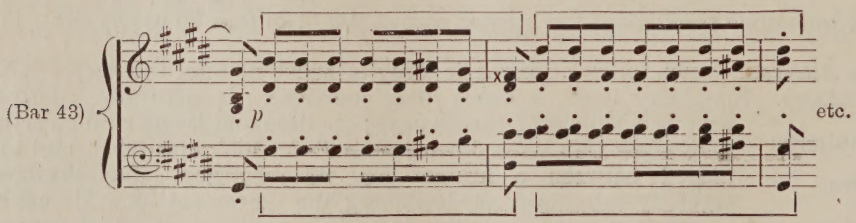


built over an agitated semiquaver accompaniment, carries on the breathless eagerness of the First Subject, deriving its forcefulness largely from the prevalence of syncopation, which is increasingly noticeable when the theme is repeated in an upper octave (bar 25 onwards). The music grows in warmth and zest until, at bar 33, an unexpected chord:—

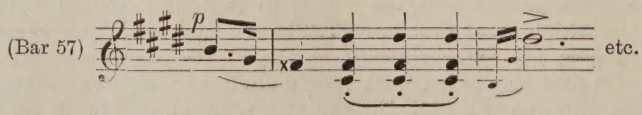
The "Second Subject Group."



sends us off upon a series of semiquaver passages seemingly leading to a close in G sharp minor. This, however, is interrupted by a repetition of the chord just quoted, on the second beat of bar 37, and it is only after carrying the theme to a still higher plane of passion and stress that eventually Beethoven allows the music to subside upon a *piano* cadence on the first beat of bar 43. Only for an instant, however, does he "draw rein"; half a beat later the second period of the Second Subject group has begun, and little responsive bunches of *staccato* chords succeed one another with, at first, a pleading and tender anxiety—



which grows and then wanes, the whole being followed by an exquisite "farewell," forming the *Codetta* to the Exposition:—



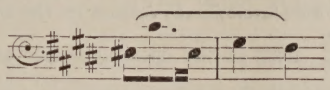
This dies down; and then with two impetuous bars (63 and 64), we are hurried back into the swirl of the arpeggios of the First Subject. Notice the concentrated energy of the whole of this Exposition, and how it all hangs together with not a word wasted, the music of one bar growing inevitably out of the preceding one, and we shall realize a little of Beethoven's remarkable power of organic growth, to which allusion has more than once been made already. We referred to the last movement of Op. 2, No. 1, as being, so to speak, "red hot"; if that is a true estimate of its feeling, then we may describe the present

Concentrated energy.

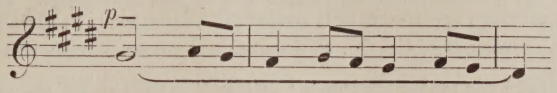
movement as being at "white heat"; for, as it proceeds, the same spirit is manifest: not only does the Development never flag for a moment, but the main ideas of the Exposition receive further and ampler treatment which gives them hitherto unrevealed shades of meaning. Let the teacher take special note of the remarkable expansion of the figure:—

Unflagging Stress.

(Bars 76–77)



throughout the whole of the passage extending from that point as far as bar 87. Thence we pass, by means of an eloquent phrase—



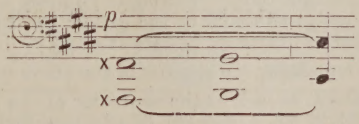
etc.

and its development in the following bars, to two weighty and significant semibreve chords (bars 100 and 101), which usher in the Recapitulation of the original themes.

Recapitulation.

As in the two sonatas we considered before the present one, the re-statement of these themes is carried out almost exactly, with the exception that the passage between the first pause (in bar 14) and the entry of the Second Subject is now omitted entirely. After the re-appearance of the touching little *Codetta* tune (bars 151-157) comes perhaps the most remarkable part of the whole movement. Two bars of agitated transition (bars 157-158) lead from the end of this *Codetta* into the great *Coda* proper in which Beethoven carries us to heights hitherto unscaled. The whirling arpeggios of the first theme re-appear, to be succeeded by broken chords of the Diminished 7th, each group terminating with a dramatic pause. Then, in the bass, the chief second subject melody re-enters, *piano*, again to be carried up to another climax in a "cadenza-" like procession of arpeggios (bar 177 onwards), each more passionate than its predecessor, which—after a rising chromatic scale—are followed by a trill and by a cascade of single notes which ultimately comes to a rest upon a low octave F double-sharp. This, and two other octaves, marked *Adagio*:—

A Cadenza.



produce the feeling of calm expectancy necessary for a final appearance of the *Codetta* melody, which enters with a grateful restfulness. This is, however, of short duration, and with a torrent of arpeggios—based upon the principal figure of the First Subject—the movement concludes upon the note of intensity which is its prevailing characteristic from beginning to end.

To say that this sonata reveals modes of thought and expression which would have been utterly alien to the nature of either Haydn or Mozart, to realize that in its fiery zeal and its human tenderness it speaks a language of which they knew but little, is not to say that this music of Beethoven's is more *beautiful* than theirs, for those two great men could be exquisitely beautiful—none more so. What we do mean, however, is that in this, and in many another of the master's maturer writings, we are conscious of that changed outlook upon life which followed upon the troublous times through which Europe had been passing; the pleasing elegance, the polished phrase-making, so attractive to the aristocratic art-patrons of the 18th century, was yielding place to that vivid, personal appeal which Beethoven, by reason of his rugged independence and extraordinary strength of character, was able to make with such irresistible force to the generations that were to come. "His simplest utterance can be as pregnant and as memorable as a line of Shakespeare."*

The language of this Sonata.

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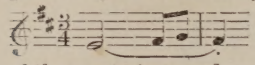
* Oxford History of Music—Vol. V. page 277. (Clarendon Press, Oxford.)

SUGGESTIONS TO THE TEACHER FOR FURTHER STUDY ON SIMILAR LINES.

1. Play the first movement of Beethoven's Sonata in C (Op. 2, No. 3), and compare with the first movement of the same master's Sonata in D (Op. 28).

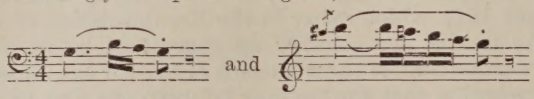
[Note particularly the difference in the character of the themes themselves, the greater continuity of the later work, and particularly the extraordinary way in which Beethoven makes practically the whole of his Development section in the Op. 28 grow from one germ-thought



(part of the opening phrase of the principal subject). A study of the master's procedure in the Development section of each of the two movements, carried out side by side, will prove of immense interest and value. Notice the traces here and there in the Op. 2, No. 3 of 18th century methods, especially in the Transitions between the subjects and the endings of the main divisions of the movement. These reflections of the manner of a previous age are entirely absent, it will be seen, in the Op. 28.]

2. Play the first movement of the Op. 53 Sonata, and contrast with the above, especially with the early Op. 2, No. 3.

[Observe carefully the longer rhythmic "swings" in the Op. 53, the marvellous use to which Beethoven puts seemingly unimportant "figures," such as—



the eloquence of the Second Subject (bar 35 onwards), the pathos of the closing section of the Exposition (bar 74 onwards), the extraordinary approach (bars 142–156) to the Recapitulation, the treatment of the Second Subject in bars 196–203 (with the beautiful modulation from A major to C major), and, lastly, the great *Coda* (bar 249 to end), which carries the movement—by means of further masterly development of its main themes—to a higher note of intensity than at any previous stage in its course. Comparison of this *Coda* with that of the Op. 2, No. 3 Sonata (bar 218 to end) will reveal many points of interest.]

3. Play the first movement of Op. 14, No. 1, and also the first movement of Op. 90.

[Both are short and terse, with not a word wasted, but the influence due to period and to Beethoven's ever-growing power of expression is hardly anywhere so noticeable as in these two movements, with their utter difference of temper and outlook.]

4. Similarly compare the first movements of Op. 13 and Op. 81a (including the Introduction in each case).

[Particularly notice the use made of the musical idea of the Introduction during the course of the succeeding *Allegro*, in both sonatas, and the rhythmic changes—and consequent changes of expression—it undergoes. Prophetic glimpses of the "Romantic" feeling that permeates the Op. 81a are to be found in the earlier Op. 13; note especially the wonderful modulation from G minor to E minor in bars 123–126.]*

5. Similarly contrast the remaining movements of the above two sonatas.

6. Compare the size and scope, as well as the character of the ideas and their treatment, of the two Sonatas in F minor, viz., Op. 2, No. 1, and Op. 57 (the so-called *Appassionata*).

[Observe the increased range of power and imagination in the latter work, the vastly extended ground-plan, and especially the way in which the *Coda* to the first and last movements assumes such dimensions as to make it a veritable Epilogue, summing-up all that has preceded it in one long, exuberant and passionate climax.]

III. THE MUSIC OF MENDELSSOHN, SCHUMANN AND CHOPIN.

It is true to say that in almost any department of human activity there arises from time to time some notable and outstanding figure, who in a very special sense seems to sum up all that his immediate predecessors have achieved, and by his genius carries their line of thought or of action to a point beyond which it seems impossible to advance. In such an one we see, as it were, both the culmination and the close of an epoch—its richest moment and its end; and in the art of music we have a remarkable instance of this in the case of Ludwig van Beethoven. Building upon the foundation so well and truly laid by Haydn and Mozart, he raised an edifice whose strength and grandeur have been, and are still, the admiration and the despair of those who have succeeded him.

The climax of the great Classical period.

In him the great Classical period in music reached its zenith; thereafter men had perforce to direct their thoughts into different

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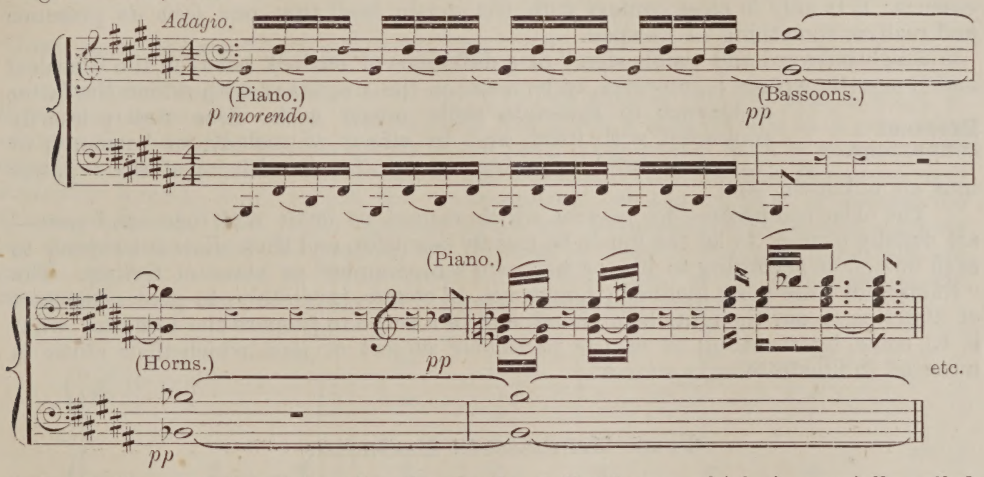
* *See* Walter Pater's definition of the "Romantic" on page 159.

channels for the inspiration needful for progress. As in other things, so in art; there is no standing still; it is a question either of pushing forward or of sliding backward; and if one particular vein of thought seems worked out, it is necessary to seek another. Thus it is that there arose the early Romantic school of composers, among whom in varying degree may be counted Schubert (1797–1828), Weber (1786–1826), Mendelssohn (1809–1847), Schumann (1810–1856), Chopin (1810–1849), and our own Sterndale Bennett (1816–1875). Their influence was considerable, and it has been the means of enriching the art of music in many striking ways. Music has become warmer, more glowing, more impulsive, more pictorial, through the visions these men saw and the dreams they dreamed.

Classical and Romantic schools.

What, then, is the element of difference between the so-called Classical and Romantic schools of thought? It is not easy to describe it in so many words; it is something to be *felt* rather than analysed. Moreover, there are moments—as we have seen in our consideration of the first movement of Beethoven's so-called "Moonlight" Sonata—in the writings of the Classical masters, which are "Romantic" if ever anything was, or is. And such moments are by no means rare; who that is at all susceptible to poetry in sound does not thrill at that wonderful point at the end of the *Adagio* of the same great master's "Emperor" concerto, where the music gradually dies down, until two bassoons in the orchestra are left alone on an octave B natural that presently drops to a B flat, upon which note the horns enter with magical effect, thus:—



And yet, the new departure after the death of Beethoven which is specially called the "Romantic movement" *did* aim at something, *did* seek to express thoughts and feelings in musical language, in such a way as had not been attempted before. This was largely due to the fact that at this time the interest in Romantic literature was at full-tide, and men had had their minds turned in the direction of the stories and legends of medieval days, and their imaginations fired by the visions of a past world—the world, it may be, of chivalry, or perchance of the supernatural. And thus it was that Weber and Schubert, and after them, Mendelssohn, Schumann and Chopin—each in his own degree and manner—contributed a new imaginativeness, a new touch of pictorial suggestiveness to musical art, which was destined to have far-reaching results. The Alpine grandeur of Beethoven gave way to a warm and glowing beauty, the special "sign-manual" of the writers just named; and although the loftiness and dignity of the earlier master may be wanting, something very winning and very *human* is there to make compensation.

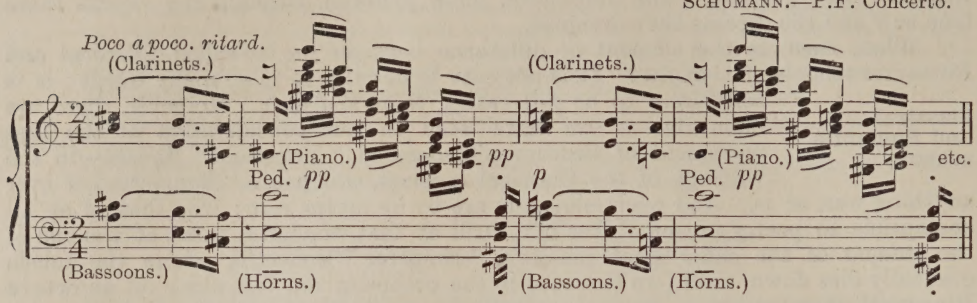
The motive power of the Romantic school.

Walter Pater once described the essence of Romance as "the blending of strangeness with the beautiful," and it is true that a great deal of the peculiarly subtle effect of Romantic music is due to this very element of the unexpected which meets us so often, and in such varied forms—shewing itself, perhaps, in just some beautiful note or chord we do not anticipate, like the B flat in the horns in the example quoted above, where

Evidences of the "Romantic."

Beethoven seems to foreshadow the doings of the school of composers now under consideration. Or it may be manifested in a series of exquisite changes of key supporting a no less exquisite melody, like the second theme of the *Andante* of Schubert's "Unfinished" Symphony;* or some passage of mystery such as that towards the end of the *Intermezzo* in Schumann's Pianoforte Concerto, where the clarinets and bassoons have faint echoes of the chief melody of the whole work, and the piano follows with these wonderful chords, to the accompaniment of a magical octave E in the horns:—

SCHUMANN.—P.F. Concerto.



Whatever it may be, words are—and must be—inadequate to describe this subtle essence; it is only in close contact with the music itself that one *feels* its presence and realizes something of its spell.

External connexions.

One "outward and visible sign" of a difference of outlook between the Classical and Romantic writers is, however, to be noted in the frequency with which the latter endeavour to associate their music with ideas not primarily connected with itself, and by effects of melody, of harmony, or of instrumental colouring, to "waft us with mysterious power into an unknown land."

The older composers—for reasons which cannot be dealt with here and now—are usually content to let the music be merely beautiful, and thus allow it to speak to each one of us according to his or her own temperament or state of feeling. The "Romantics" are more inclined (though not, of course, invariably) to give some sort of direction to our thoughts beforehand, and in a sense to prepare the mind for what is to come, by revealing to us the particular subject or idea which their music is intended to illustrate or to suggest.†

FELIX MENDELSSOHN BARTHOLDY.

That Mendelssohn came under the influence of the Romantic school of thought is undeniable, but to say that he was affected by it to the same extent as were Schumann and Chopin, who lived and worked at the same time, would be untrue. His nature, his upbringing, his tastes, were all very different from theirs. His singularly well-balanced mind, which delighted in clearness of design, finish of phrase, and perfection of detail, doubtless saved him from making many of the artistic mistakes to which more impulsive natures are often prone; on the other hand, it cannot be denied that he sometimes suffered from the very defects of his qualities, and by their means fell short of the passionate fervour and poetic glow, born of Romance, which was shared by his two less restrained and fastidious contemporaries

Mendelssohn influenced by Nature.

That he was, however, susceptible to much that is of the essence of the Romantic may be seen by the vivid impression made upon his mind by the beauties and wonders of Nature, an impression which over and over again he immediately translated (or which, to speak more exactly, *translated itself*) into terms of music. To this we owe such works as

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* Quoted *in extenso* on pages 102–103 of "Music and its Appreciation."

† The question of pictorial, illustrative, or "programme" music is dealt with at some length on page 180 onwards.

his "Hebrides" overture, his "Scotch" and "Italian" symphonies, and his overture, "A calm sea and a prosperous voyage."

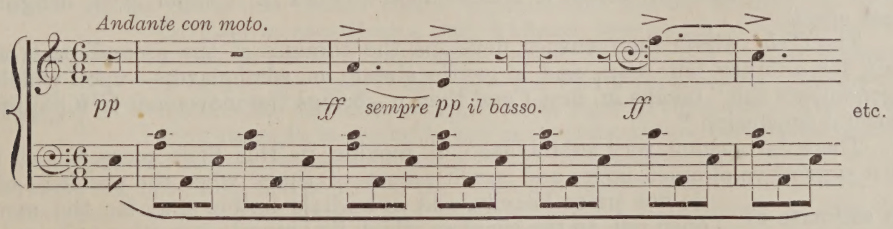
Comparing Mendelssohn's habits of thought with those of Schumann, the late Mr. Edward Dannreuther says* :—"Schumann's disposition always prompted him to deal directly with passion, and strongly to emphasize the *human* element; whereas Mendelssohn preferred to depict moods which are, more or less directly, the results of *external* impressions." Thus he is often found in the *rôle* of a "genre" or "landscape" painter—one whom Wagner, by no means a friend of Mendelssohn, declared to be "of the first order."

The "pictorial" in Mendelssohn's music.

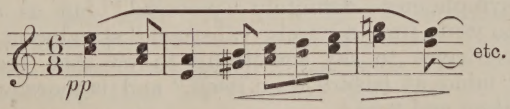
It is obvious that this pictorial element is most observable in his orchestral works, in which he has at his command the resources of the instrumental colour-box; it is naturally less marked in his pianoforte compositions and his chamber-music as a whole. It happens, however, that both of the two pieces selected for our study, namely, the "Song without words," No. 29 in A Minor (for the pianoforte), and the (orchestral) Scherzo from his "Midsummer Night's Dream" music, bear the impress of the Romantic, each in its own way and degree, and are for that reason interesting examples at the present stage.

"LIED OHNE WORTE" in A minor (No. 29). ... ... Mendelssohn.

The first thing that strikes us in regard to this piece is that we have in it one of the few instances in which Mendelssohn has given a definite title to a pianoforte composition—a title, that is, having some underlying poetic basis or purport. He describes it as a Venetian Barcarolle, or gondola-song (*Venetianische Barcarole*), and evidently intends it to reflect the "atmosphere" of the lagoons of Venice, the Queen of the Adriatic. The opening figure of accompaniment happily suggests the quiet movement of the gondola, and the two *ff* notes in the right-hand part are quite obviously intended to bring to our minds the "call" of the gondoliers as the romantic-looking craft silently wend their way hither and thither :—



The "song" proper begins in the fourth bar, the above figure of accompaniment being continued throughout the entire piece :—



The first strain of the melody comes to a close in A minor in bar 12, and then—after the two notes of the "call" have been heard once more—the first two phrases of the song are repeated an octave higher, and in a more glowing setting, closing again in A minor in bar 21.

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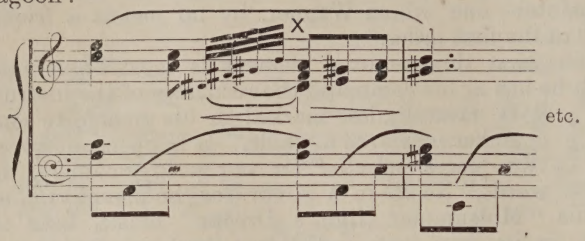
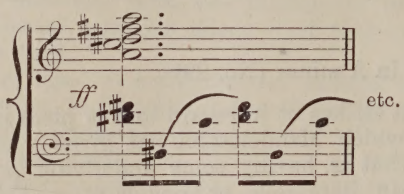
* Oxford History of Music—Vol. VI.

The harmonies throughout this part of the movement are, by their tranquil simplicity, in admirable keeping with its general tenor; and the observant teacher will hardly need to have his attention drawn to the gentle ruffling of the surface of the stream of sound afforded by the peculiarly beautiful chromatic chord at x (bar 7, repeated at bar 16), which, to the imaginative hearer, comes like the wafting of some gentle breeze across the lagoon :—

Tranquil simplicity of the music.



With the second part of the melody, commencing in bar 21, the music becomes warmer; the rising figure first heard in bar 5 (and quoted above at the beginning of the song) is developed in the key of E major, and then, as the music grows stronger the gentle, undulating movement gives place to a series of emphatic chords, rising to a climax in bar 29 :—



The boatman's "call" is heard once more in the bass, *ff*, and then—suddenly hushed to a *pp*—the opening phrase of the whole piece steals back for a moment, and closes (four bars later) in the Tonic key. Thereafter (bar 35 onwards) the music takes the form of a repetition of the second part of the melody, with a more agitated syncopated accompaniment, terminating as before with an allusion to the beginning (bars 45-49), which on this occasion comes to a close upon a chord of A *major*, with delightfully fresh effect.

The *Coda*, which then ensues, develops the thought of the second part of the song for another four bars, and a gentle stream of semiquavers—upon which the "gondolier's call" breaks in, first *f* and then *p*—brings the movement to a happy and peaceful conclusion.*

There is nothing very subtle, deep, or moving in this little piece, but it is at least suggestive of quiet hours and sunlit scenes, of times when the problems of life do not press heavily, and our whole nature may for the moment open out to the beauties which lie around us waiting to be enjoyed by all who have eyes to see and ears to hear. It is in music such as this—music reflecting the gentler and happier emotions—that Mendelssohn is nearly always to be found at his best. Sometimes—as here or in his overtures and symphonies—definitely "pictorial," but as often as not content to write from a purely "abstract" standpoint, he almost invariably contrives to say something to us that bears the impress of a "mind at leisure from itself," and is moreover essentially natural, *clean* and true.†

An estimate of the music.

Mendelssohn's power of depicting the happier emotions.

Presently it will be our task to place Mendelssohn's work in some sort of comparison with that of his friend, Robert Schumann. Such a comparison is instructive and valuable, not for the purpose of exalting the one and disparaging the other, but of endeavouring to ascertain what each master contributed towards the enrichment of the art they both devotedly served.

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* Two other gondola-songs are to be found amongst the "Lieder ohne Worte," viz.: Nos. 6 and 12. These might well be used by the teacher in addition to the one commented upon above.

† This is said in the full knowledge that Mendelssohn's output contains a certain number of works which are undoubtedly weak, and are liable to prejudice any just estimate of his writings.

SCHERZO from "Midsummer Night's Dream" Music. ... ... Mendelssohn.

As a lad of seventeen Mendelssohn wrote that remarkable epitome of Shakespeare's play, the overture to the "Midsummer Night's Dream," by which—boy as he was—he enriched the art of music in a way as surprising as it was novel. In it he made music speak the language of fairy-land with a delicacy of touch and an exuberance of fancy hitherto unrealized, and in it too, he embodied features of harmony and orchestration which were at the time entirely new, and of which—as the late Sir G. A. Macfarren said—"None have the air of experiment, but all seem to have been written with certainty of success." Many years later—in 1843—Mendelssohn undertook to write incidental music for a performance of the whole play at Potsdam. This incidental music consists of the present Scherzo, a Fairy March, an Intermezzo, a Notturno and the popular Wedding March, besides other less important material. A fact of some significance is the use by Mendelssohn at this later period of his life of many of the ideas of his boyish overture, and the incorporation of these at various points in the incidental music. We say a fact of some significance advisedly, for in it lies a not altogether unimportant clue to the gaining of an estimate of the worth of Mendelssohn's contribution to the art of music. Nearly twenty years had elapsed since the completion of the overture; Mendelssohn was now a man of 34 instead of a boy of 17; and yet—notwithstanding all that must have been implied of development, physical and mental, in the interim, he could revert in the work of his maturity to the boyish ideas and material, and build them into the newer fabric without noteworthy inconsistency. Wherein lies matter for thought. Granting that the Overture was a striking example of youthful precocity, it is at least open to question—in view of the above facts—whether the degree of advance registered in those seventeen or eighteen years of life and experience was as great as might have been expected and hoped for. Place Beethoven's First Symphony in C side by side with his Seventh or Ninth, and try to imagine the ideas of the one fitting with ease and naturalness into the melodic and harmonic surroundings of the other; or endeavour to reconcile the gentle Mozartean phraseology of the Op. 2, No. 1 Sonata with the newer idiom and emotional significance of the "Moonlight," and it will at once be realized that we are face to face with the impossible. The growth of Beethoven's mind, and his ever nobler and wider vision, cause the years which separate the earlier productions from the later to constitute a gulf, a chasm, impossible to bridge—a fact which is proof, if such were needed, that we are in the presence of one of the deep thinkers of the world who, lacking perhaps the meteor-like brilliancy of some lesser men in their early days, go on from strength to strength, and present us, as the years pass onwards, with a message and an inspiration vouchsafed in the first place only to those to whom the struggle has been long and constant, the effort not seldom painful and severe.

The "Midsummer Night's Dream" Overture, a boyish creation.

Mendelssohn's earlier and later works.

Mendelssohn's "growth" compared with Beethoven's.

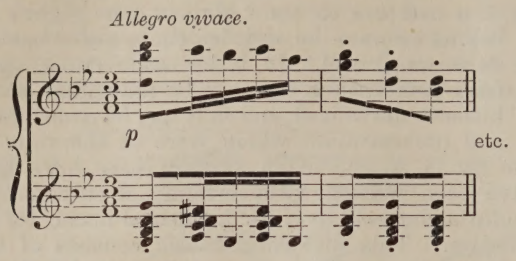
Mendelssohn was a hard worker and a true artist, but composition to him was never the giving-out of emotional, mental, and even physical energy that it was with the sterner and stronger nature of Beethoven; his was a facile pen; he could compose with abundant ease; and this, coupled with the fact that his life was free from most of the cares of existence, perhaps prevented his penetrating into the remoter recesses of the human soul. But he loved the sunshine and the fresh air, and he painted for us many a charming picture of delicate things that rejoice and refresh the mind of man. And among such things none shew his picturesque fancy more truly than his fairy-like Scherzos, of which that in the "Midsummer Night's Dream" music is an excellent example.

The Scherzo from the "Midsummer Night's Dream" music.

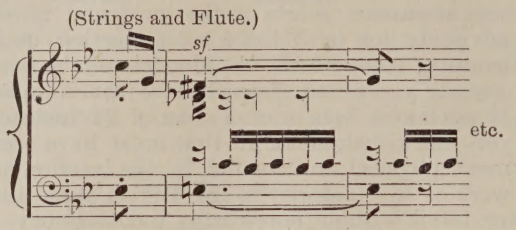
This particular piece is intended to be played after the first act, and prepares the mind of the spectator for the entrance in Act II of Puck with the words addressed to the fairy, "How now, spirit! whither wander you?" To which the Fairy replies—

"Over hill, over dale,
Thorough bush, thorough brier,
Over park, over pale,
Thorough flood, thorough fire,
I do wander everywhere."

Its initial theme, given in the orchestra to the softer wind-instruments (flutes, clarinets and bassoons), sets off thus :—

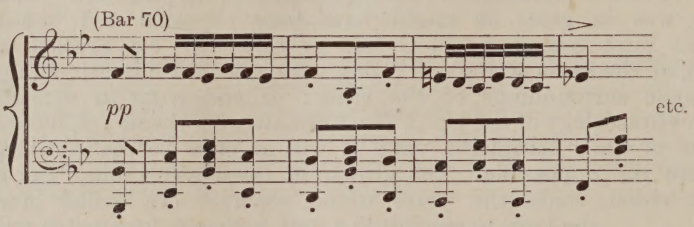


This is developed with delightful daintiness and spirit both by "strings" and "wind," and presently we reach a striking point (bar 54) : —

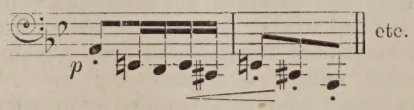


which prepares the way for the entrance of a contrasted theme (or Second Subject) in the relative major key (B flat) :—

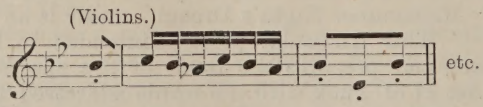
The second theme.



played by all the violins, violas and 'cellos to the accompaniment of *staccato* chords on the wind-instruments. Soon the Principal Theme re-appears, led up to by a delicate ascending passage in the violins (bars 93–99), and then Mendelssohn begins to toy with the opening fragment of that principal theme, first giving it to the 'cellos and double-basses, with a steadily rising treble part (bar 115 onwards) :—

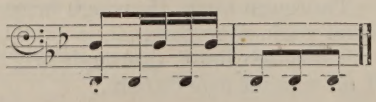


A temporary climax is reached in bar 129, another in bar 151, and then the music—hushed to a *piano*, and still developing the same thought—again gathers strength until a *fortissimo* is arrived at in bar 171, whence, by means of a *diminuendo*, we pass to a long passage formed upon the idea of the Second Subject, commencing thus in bar 187 :—

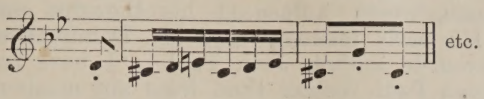


This gradually dies down, and then (bar 220) the drum quietly gives out the *rhythm* of the Principal Theme :—

A "drum" rhythm.

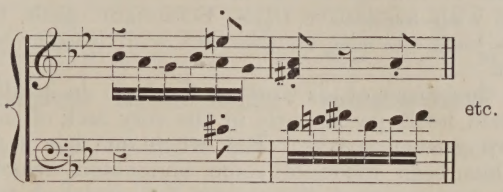


Other instruments join in the task of insisting upon this idea, fragments of the Second Subject from time to time being heard in an "inverted" form (bar 225, etc.), thus :—



The drum maintains its rhythmic "pulsing" ceaselessly, and ultimately a long chromatic scale-passage, rising through four octaves, ushers in the return of the main subject of the movement (bar 258), which in due course gives way to a recapitulation of the Second Subject also (bar 296 onwards). This does not close, but merges into the *Coda*, and for some time Mendelssohn develops the first bar of this Second Subject, presently treating it in dainty and sportive "imitations" :—

The ending. (Bar 324)



which continue until we come to a close in G minor in bar 339. Thenceforward a practically ceaseless flow of semiquavers over a Tonic pedal-bass is maintained, both of the two themes which form the subject-matter of the Scherzo being laid under contribution for the purpose. The particularly fascinating allusion to the first of these in bars 377–383 (given in the score first to the flutes, then to the clarinets, and finally to all the softer instruments together) will hardly escape the teacher's notice. Two soft repetitions of the Tonic (G), and the movement is at an end.

IV. THE MUSIC OF MENDELSSOHN, SCHUMANN AND CHOPIN—(*continued*).

Robert Schumann.

In a piece such as the Scherzo from the "Midsummer Night's Dream" music, Mendelssohn's delicacy of touch and unerring sense of the fitness of things are seen at their best. In his music he rarely stirs us to the depths, it is true, but he almost invariably chooses the right word at the right moment, and in all that appertains to what may be described as *workmanship*, he is rarely at a loss. Where his friend, Robert Schumann, not seldom fails, namely in the actual setting of his ideas, Mendelssohn invariably succeeds. If (as we shall see in our study of the "Romanze" and the movement from the "Kreisleriana" which follow) Schumann time and again proves himself the truer *poet*, Mendelssohn not infrequently shews us that he is the greater *artist*. With him perfection of detail and artistic symmetry were instinctive, and counted for much; with his friend they were incidents which were often deemed of comparatively small moment in relation to the actual poetic thought he desired to express. Right, on the face of it, as the latter point of view may be, it is certain that Schumann—like many another writer of ardent temperament—failed at times to realize to the full how intimately, in music more perhaps than in any other art, the ideas themselves are bound up with the manner of their expression; and that, even if the poetic thought be of the first water, it will inevitably pay the penalty of defective or ill-balanced workmanship, and fail of its full effect for lack of suitable embodiment. Of this there are innumerable proofs in the music of more than one of even the greatest masters of our art.

Mendelssohn and Schumann contrasted.

Robert Schumann was steeped in the spirit of Romance; where Mendelssohn was pleasantly interested, Schumann was held, possessed. The warmth, colour and glow of Romantic poetry cast a spell over him from his earliest years, which influenced his thoughts and moulded his style. "His early manner," says Mr. Dannreuther,* "was modelled on the style of his favourite author, Jean Paul. 'I have learnt,' he said, 'more counterpoint from Jean Paul Richter than from any music-master.' The counterpoint is not particularly in evidence; but Heine's humorous account of Jean Paul's manner will throw some light on the matter. 'Jean Paul's periods,' wrote Heine, 'are constructed like a series of diminutive chambers, which are often so narrow that if one idea happens to meet another there is sure to be a collision.' . . . .

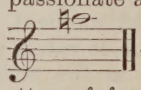
Schumann and early influences.

And Schumann's style, like Jean Paul's, was the result of impulsive improvisation and a constant desire to symbolize, with apparently no knowledge of the art of selection. . . . . In the early sets of solo pieces with suggestive titles, Schumann deals in terse epigrammatic phrases, which he joins one with another, but with little or no attempt at evolving anything further."†

Jean Paul.

And it is true that many of his works suffer from an insufficiency of constructive skill, which manifests itself particularly in the very lack of continuity of which the writer of the above extract speaks. But, when one has said this, and after due acknowledgment has been made of some undoubted weaknesses in the master's equipment, it still remains that Schumann has enriched the art of music with countless "buds and flowers of poesy," of which assuredly we have ample evidence in the "Fantasiestücke" (Op. 12), the "Kinderscenen" (Op. 15), parts of the "Carneval" (Op. 9) and the "Faschingsschwank" (Op. 26), the "Romanze" in F sharp (Op. 28), and many other lyrical gems scattered over the whole field of his pianoforte writings, to say nothing of his wonderful songs, many of which are the direct and vivid appeal of a personality as deep and sincere as it was poetic.‡

"ROMANZE" in F sharp major (Op. 28, No. 2). ... ... Schumann.

The persuasive earnestness of this short piece is essentially characteristic of its author; as an expression of one of the most humanly attractive sides of his nature it can hardly be surpassed. Unlike many of his slighter pieces it has no title more descriptive of an underlying meaning than that vouchsafed in the somewhat vague term, "Romanze." But this will hardly be accounted a defect by those who are content to let the music speak to them by means of its own eloquence. A point of some interest that will probably strike the observant player or listener is the peculiarly Schumannesque partiality (displayed throughout the whole "Romanze") for the middle and lower portions of the pianoforte keyboard. In no instance, passionate as it becomes here and there, does the music rise above  , and for the most part it keeps to a much lower range of pitch. As a matter of fact, the extreme upper notes of the instrument are rarely used by the master in his pianoforte music, and this fact accounts for a slight lack of brilliancy in the majority of it. The vagueness, too, in the first bar, of the indication, "Pedal," is typical of Schumann's attitude towards the use of the sustaining pedal in his own playing. Apparently he rather enjoyed the occasional blurring of the tones and the harmonies, and it is quite possible that at times the resulting indefiniteness heightened the effect of vagueness and mystery he undoubtedly desired.

Restricted keyboard range.

Obviously, however, the indication given here (or the equally frequent one, *Mit Pedal*§) does not sanction carelessness or thoughtlessness on the part of the player who may be endeavouring

The pedal.

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* Oxford History of Music, Vol. VI, "The Romantic Period."

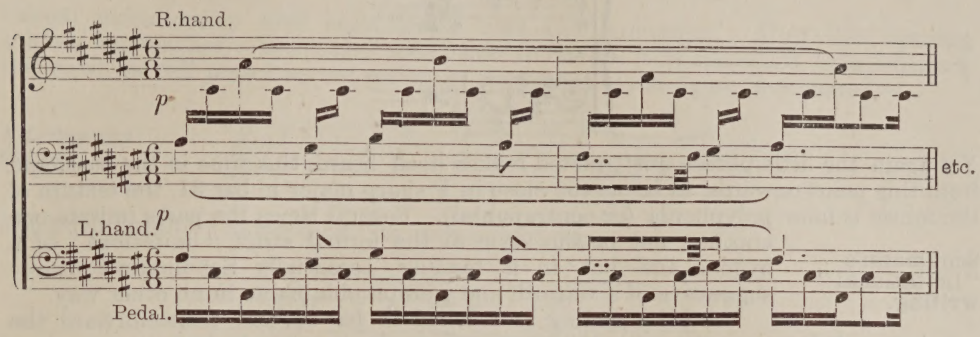
† *See*, in this connexion, "Music and its Appreciation," pages 107–108.

‡ For obvious reasons, the discussion of the larger orchestral and chamber works of the Romantic masters is impossible in the present volume.

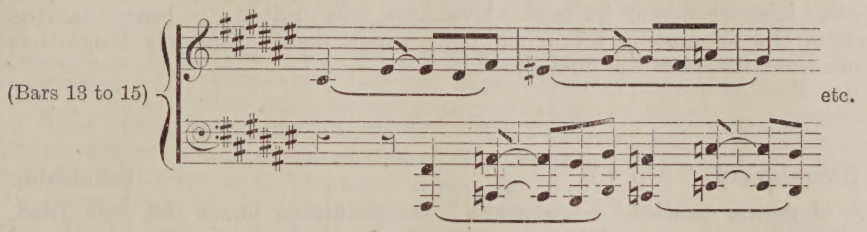
§ With the pedal.

to interpret the music; it merely signifies that the sustaining pedal is a vital factor in this interpretation, but that how and when it is to be used is left to the good taste and judgment of the performer.

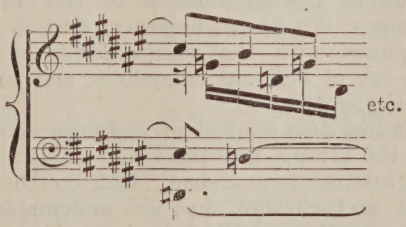
The opening phrase begins duet-wise, with an undulating accompaniment of semiquavers in both hands:—



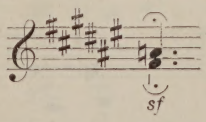
This continues for eight bars, closing in the Dominant key, and being immediately repeated. Thereafter the music takes on a darker hue, the melody—now no longer proceeding in two parts in thirds, as in the opening sentence—being accompanied by a moving bass which presently (bar 13) becomes "imitative":—



and by that means produces a tenseness of feeling which reaches its strongest moment in bar 16 on this poignant harmony:—

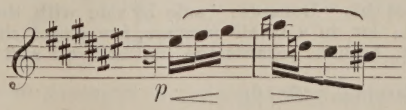


A gentle *ritardando* then leads us back to the restatement of the opening strain of melody, which is made all the more winning and attractive by its unexpected entrance upon a Dominant pedal-note (C sharp). This time the melody does not close as in the first part of the piece, but rises sequentially to a passionate climax in bar 24 upon a chord of the diminished 7th on B sharp bass. A pause upon the two notes:—

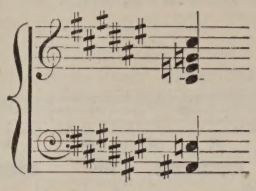


ushers in what is virtually the *Coda* to the movement; a pleading little phrase—

A new figure in the *Coda*.



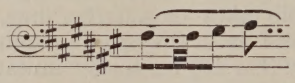
appears in the highest part of the harmony, and is answered by the left hand, and then again by the right hand in a lower octave, the music breaking off once more upon another diminished 7th chord (in bar 26) :—



Yet again the little phrase just quoted makes itself heard, this time in the bass, and from this point onwards, as far as the close in F sharp major in bar 31, the texture of the music is more polyphonic (or contrapuntal). Several times the parts imitate one another, not in the style of the formal strict "imitations" of a bygone age but in a manner—essentially Schumann's own—suggestive of a warmth and passion obtainable in no other way.

Schumann's "imitational" writing.

A calm ending is reached in bar 31, and thenceforward the opening melody—or rather, its initial strain—is dwelt upon lovingly once more, the notes of its second bar—



dying away like faint echoes of its tender loveliness, until nothing is heard but the gentle throb of the supporting accompaniment, which itself ultimately languishes and fades into the stillness of the final chord.*

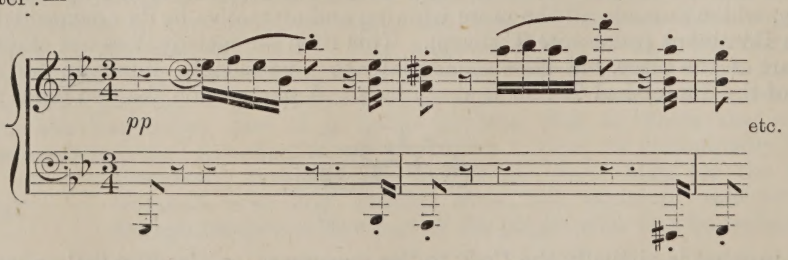
No. 5 of "Kreisleriana" (Op. 16). ... ... Schumann.

The set of pieces entitled "Kreisleriana" was published about the year 1838, and was dedicated to Chopin. It appears that the name is associated with one of the characters in Hoffmann's "Fantasiestücke in Callots Manier," a work much admired by Schumann. Beyond this we have no clue as to the significance of the musical connexion (if any) intended by the composer. We know, however, that it was his habit from time to time to label his pieces with the names either of living persons—his own friends, amongst others—or of fictional characters, and to leave us without further guidance as to his meaning in doing so.†

Origin of the "Kreisleriana."

The present piece is the fifth number in the suite of six included in his Op. 16, and it illustrates both the strong and the weak elements in Schumann's art. Its actual ideas have life, interest and charm; but, on the other hand, it contains certain defects of form and rhythm that are undeniable—defects that occur too often in his writings to be the result of mere accident. The first theme is full of character :—

Opening theme of No. 5.



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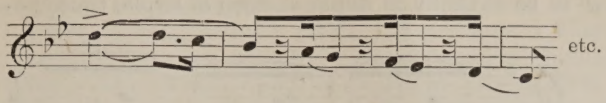
* It is instructive to place this "Romanze" side by side with the "Song without words" of Mendelssohn, already studied; for, in a small compass, few pieces shew the difference of outlook of the two men more clearly, both as regards the matter itself and the manner in which it is set forth.

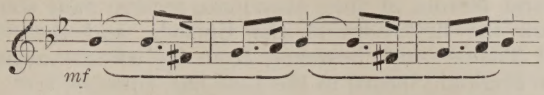
† *See* particularly the "Carneval" (Op. 9).

and, as it proceeds, a figure of great importance in the future development of the piece emerges :—

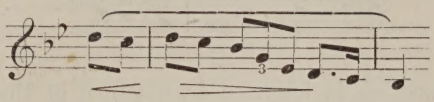


treated imitationally with considerable zest and animation. After this opening subject has reached a temporary conclusion in bar 14, it is succeeded by a tributary theme which still preserves the springing movement of the figure just quoted :—

A tributary theme.



being delightfully "rounded-off" by its pendant phrase :—



These four bars are then repeated a 5th higher, most acceptably and effectively; but then we meet with one of those seemingly small points which cause Schumann's music to fall short of complete rhythmic success. Where a great master like Beethoven, or even a finished craftsman like Mendelssohn, would have found an opportunity for some subtle breaking of the uniformity of the phrase-lengths,

Squareness of rhythm.

Schumann merely continues his work of transposition, and twice repeats this four-bar period, without rhythmic modification—each time bringing his music to a halt by means of a perfect cadence (in D flat and A flat major successively). That we have not an instance of complete artistic failure is due to the charm of the key-changes, particularly that from the key of F to the key of E flat minor, in bars 21–23.

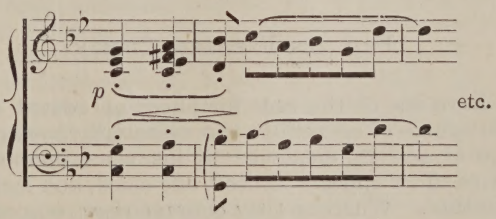
Some imitative treatment of the chief figure of this tributary theme (in bars 30–37) leads us back to the First Subject, which this time finishes in the Tonic key (in bar 51).

A long and important Episode now follows, at first consisting of a little two-bar phrase which is developed most ingeniously upon a

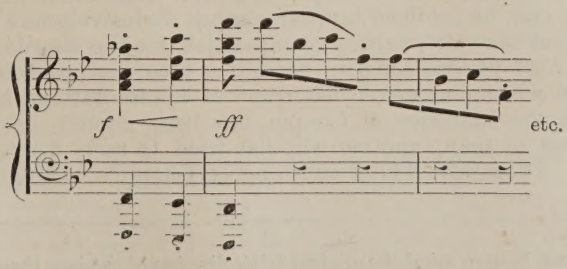
An Episode.

succession of interesting harmonies. Here it is, as it appears at first :—

(Bars 51 to 53)

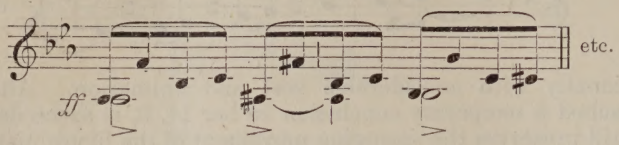


Presently this reaches a powerful climax (bars 85–86) :—

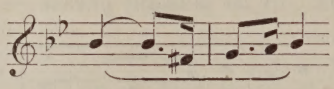


and then we have one of those passages of syncopated melody and harmony of which

Schumann was so fond. The cross-rhythm produced causes the whole of the next twenty bars or so to be virtually in duple, instead of triple, time* :—



When the warmth and fervour of this passionate section have somewhat died down, we hear once again the first bars of the Episode, and then Schumann brings back his Principal Theme—not, however, from its commencement but from the "tributary" portion originally heard in the 14th bar, thus :—



The restatement of this section is followed by a return ot the actual opening of the whole movement, which concludes simply, without any attempt at *Coda*, or other peroration, with a *pianissimo* perfect cadence.

A final estimate.

We spoke at the beginning of these remarks of certain defects of construction in this charming piece. One has already been pointed out; another is to be found in that tendency of Schumann—as Mr. Dannreuther says†— "to join terse, epigrammatic phrases one with another, with little or no attempt at evolving anything further." Many of his pianoforte works are distinguished by this "sectional" method of treatment; the various ideas are almost always self-contained, and each one does not of necessity demand the next with the inevitableness that characterizes the highest constructive skill. But, after all, the melodic freshness of the ideas and the beauty of their harmonic setting are compensation more than enough to enable us to realize that, in listening to the music of Robert Schumann, we are listening to one who has seen a vision of the Beautiful, and has translated it into a language that is its worthy embodiment.

François Frédéric Chopin.

Chopin's restricted field of work.

In Chopin we have one of the rare instances on record of an artist rising to real greatness, whose sphere of operations was essentially a restricted one. Compared with the wide range of activity displayed by his contemporaries, Mendelssohn and Schumann, his creative effort appears limited, one-sided, and lacking in the qualities of enterprise and adventure. Whereas they courageously essayed most of the varied types and forms of the composer's art—symphony, overture, cantata, and so forth, and won distinction in more fields than one, he confined himself almost exclusively to a single department of that art, namely, composition for the instrument of his choice, the pianoforte. And yet we have to recognize that his position as a great artist is unique, for even when due acknowledgment of his limitations has been made, the fact remains that the influence of Chopin has been greater, his appeal more far-reaching, than that of many another who has tried to carry conviction by efforts in many directions. Those who know anything of Chopin's writings will hardly need

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* To those who can keep in mind the original triple division of the bar, there is, however, a subtle difference between this and an actual duple effect.

† *See* page 166.

to be told that almost the whole of his art is essentially lyrical, subjective, personal;* in it there is nothing of the heroic, the epic; it was not given to him to work on a large canvas, as did a Bach, a Beethoven, a Wagner. His mind was not a constructive one; his attempts at thematic development were often weak; hence it is not surprising that he never wrote a symphony. But in the direct expression of his own intimate personal feelings through the medium of the pianoforte, his genius found its natural outlet. "Chopin," says Professor Frederick Niecks, "was a soul-painter, and . . . he enabled the language of music to express an infinitude of things that before had been inexpressible."

Chopin a lyric artist.

Although Chopin did not—except in the rarest instances, such as the *Berceuse* and the *Barcarolle*—prefix any descriptive titles to his works, beyond such vague and general terms as *Ballade*, *Impromptu*, *Nocturne*, etc., it is clear from the warmth, colour and glow of the music itself, that he was influenced to no small extent by the Romantic movement. Moreover, the life-story of his native Poland, with its sorrows and its never-ending struggles, made a vivid and lasting personal appeal to his sensitive nature, to which he nobly responded by the idealization of Polish national music in his Mazurkas and his Polonaises, calling forth Liszt's remark that he "summed up in his imagination a poetic sentiment inherent in his nation."

It is interesting to compare the methods of composition adopted by Chopin and Beethoven respectively. As we have already seen, with the great Bonn master composition was a mental effort of considerable magnitude, a struggle from which he often emerged physically exhausted. By reason of the way in which, over and over again, he would modify, polish and re-mould his ideas (so that eventually their original shape was hardly recognizable in their finished and perfected form), the popular idea of "spontaneous inspiration" receives a shock which it takes many people a long time to get over. With Chopin, on the other hand, it seems that composition was much more a matter of improvisation, and it is said that most of his pieces were in the first place dashed off with little or no premeditation. But as soon as this was done, there came all the infinite pains over detail, all the unremitting effort to get every point right. "The perfect finish of [his] pieces affords evidence of the care and labour that he expended upon them. With him the *manner of doing a thing* is the essence of the thing done."†

Methods of composition.

To the pianist the music of Chopin is notoriously—and naturally—attractive in the highest degree. Apart from the actual worth of the ideas themselves, his originality of statement, his power of inventing absolutely new and dazzling "pianistic" effects, and the exquisite subtlety of his ornamentation, cast a spell over every player whose technical powers are at all adequate to cope with such things. To say that Chopin, by what he accomplished, not only advanced the art of pianoforte-playing by leaps and bounds, but also the art of pianoforte-*making*, is not to over-state the case. The demands he made upon the manufacturer stimulated the invention of improvement after improvement, until the pianoforte came to be what it is to-day, a worthy vehicle for the expression of the highest thoughts of the artist.

Chopin and the art of the pianist.

We had occasion (in considering Beethoven's "Moonlight" Sonata) to speak of the revolution in the style of pianoforte-writing produced by the development of the sustaining pedal; with Chopin the pedal was the means of his obtaining some of his most original and novel effects. Think of the cascades of delicate, rapid notes in his Nocturnes, or of such a passage as the following, with its double scale in the right hand against the gentle sway of the extended arpeggios in the left, and it will readily come to mind how dependent

The sustaining pedal.

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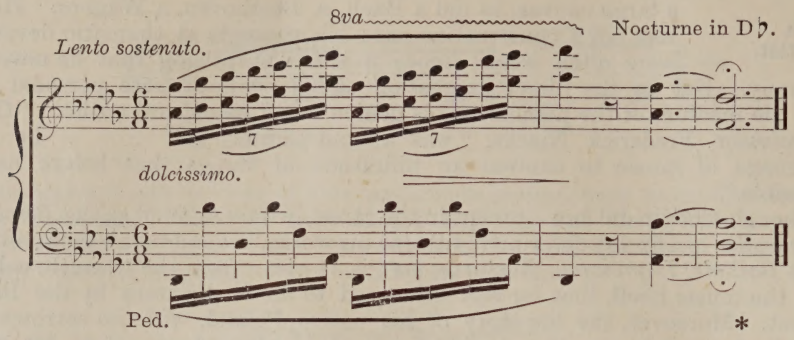
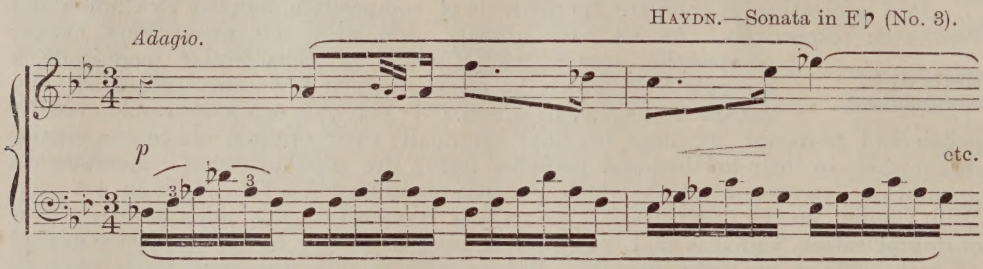
* Mr. W. H. Hudson, in his interesting book, "An Introduction to the Study of Literature" (G. C. Harrap & Co.), says: "In a broad way, poetry may be divided into two classes. There is the poetry in which the poet goes down into himself and finds his inspiration and his subjects in his own experiences, thoughts and feelings. There is the poetry in which the poet goes *out* of himself, mingles with the action and passion of the world without, and deals with what he discovers there, with little reference to his own individuality. The former class we may call personal or subjective poetry . . . the latter . . . impersonal or objective."

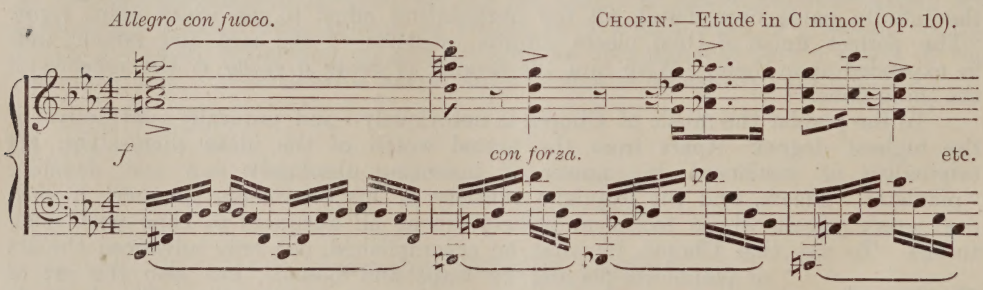
† Oxford History of Music—Vol. VI, pages 250 and 251.

his music is upon the pedal for that "shimmer" which is characteristic of so much of it:—*



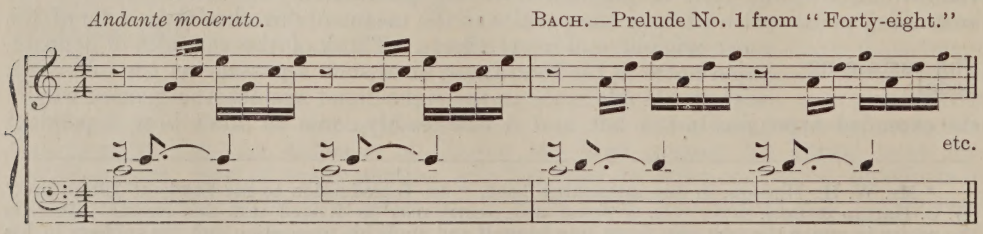
To the pedal, obviously, is also due the invention of such novel and wide-sweeping figures of accompaniment as those in the Etude in C minor given below. Compare the two following extracts:—



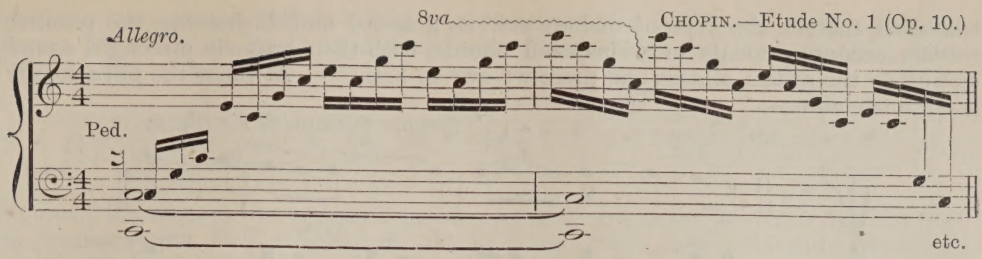


Figures of ornamentation and accompaniment.

Notice also the difference between the *arpeggiated* figures in Bach's first Prelude from the "Forty-eight" (rigidly restricted in compass within the possibilities of the player's ten-finger stretch), and those in Chopin's first Etude, ranging over many octaves, and limited only by the bounds of the keyboard itself:—



* The extract from Chopin's Nocturne should also be played, for the purpose of illustration and contrast, *without* the pedal.



By such illustrations as these it will be readily seen how vastly the composer's opportunities for sheer effect have been increased by the capabilities for *sostenuto* afforded by the pedal, opportunities of which Chopin availed himself to the full in everything he wrote. At the same time it should be remembered that there is here no intention of comparing the actual musical ideas of Bach or Haydn with those of Chopin; the ideas themselves are only in a secondary measure dependent upon the brilliancy of their setting. A comparison of the *manner* in which the thoughts of later men are presented, with that possible to those who lived before them is, however, interesting and instructive as shewing how the resources of the composer's art are continually expanding, and how each generation contributes its share towards the enrichment of its possibilities.

We have said that Chopin's mind was not a *constructive* one, and it is not to be wondered at that, for the most part, his forms are usually the quite simple ones.

Chopin's forms.

He is happiest when he is least hampered by the need of "thematic development," and thus we find that many of his smaller pieces are in Simple Ternary Form, and his longer ones in some kind of "Episodical" design, such as the Rondo, or one like the following:—

Principal Theme (more or less a complete piece in itself).	Theme of contrast (or "Episode").	Return of Principal Theme—Coda.

Within such limits, though, he does wonderful things; these simple types suit his his ideas, and give scope for his eloquent tunes and their gossamer ornamentation.

"A composer of delicate sensibility, of vivid and erratic imagination, Chopin could not put forth his powers to full advantage in the sonata or concerto; the orthodox classical forms were fetters that rendered it impossible for his ideas to flow freely. . . . As Chopin did not cast his thoughts in the recognized classical moulds, it is at first surprising that the music he chiefly delighted in was that of Mozart, the composer distinguished above all others for delicacy and clearness of form. But the artistic feelings and tendencies of the two were in fact identical, though manifested in different ways. Both aimed at embodying musical ideas with crystal clearness and perfect precision; both put severe restraint upon themselves, that . . . each beautiful thought should be displayed to the utmost advantage, and presented in every possible light, until it gained entrance into the souls of the listeners, and became part of their being."*

Nocturne in G Minor (Op. 37) ... ... Chopin.

An excellent example of the Episodical type of form alluded to above is to hand in the first of the two pieces chosen for our study of Chopin's style—the Nocturne in G minor (Op. 37). The term Nocturne, one which (as the writer of the article thereon in Grove's Dictionary says) has, since Chopin's day, "been used to cover a multitude of sins in more than one branch of art," was apparently the invention of the Irish composer, John Field (b. Dublin, 1782; d. Moscow, 1837), who wrote

John Field and the Nocturne.

a collection of charming lyrical pieces for the pianoforte under that title. These Nocturnes of Field were undoubtedly to a large extent the source from which Chopin drew his inspiration for his own eighteen compositions of this kind. Their form, "the kind of emotion

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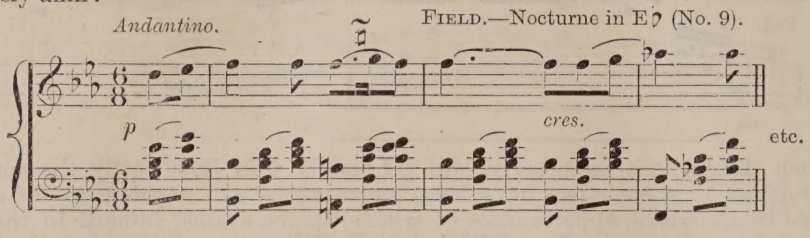
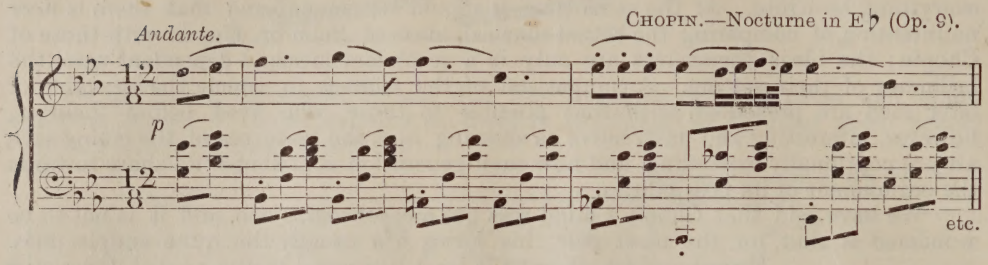
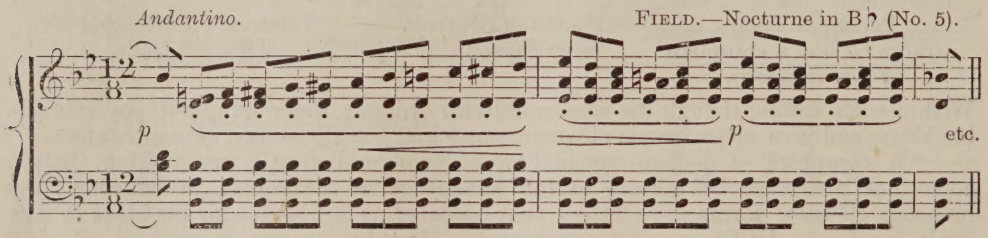
* The late Ridley Prentice.—"The Musician."

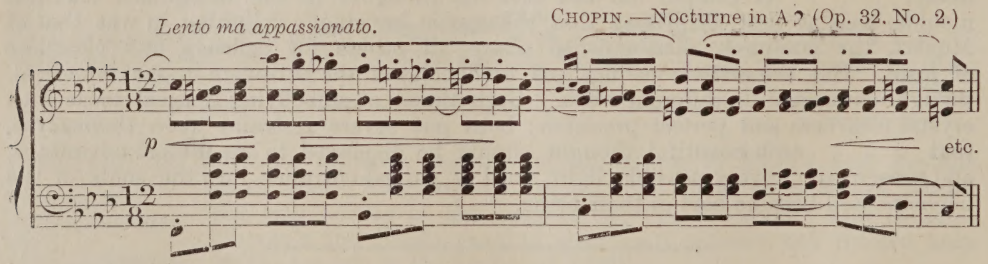
embodied therein, the type of melody and its graceful embellishments, the peculiar waving accompaniments in widespread chords, with their vaguely prolonged sound resting on the pedals, all this and more we owe to Field."* At times the phraseology is curiously akin :—





Compare, too, the opening subjects of Field's Nocturne in B flat (No. 5), and Chopin's Nocturne in A flat (Op. 32, No. 2), or, still more, the two following extracts from the same two pieces :—

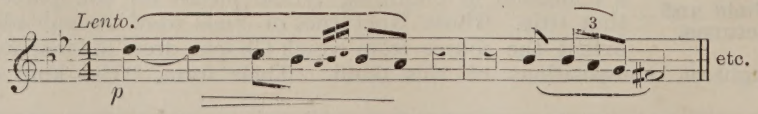




The recognition of incidents such as these involves no charge of plagiarism on Chopin's part, and in wealth of expression and mastery of the resources of the pianoforte it is true that he leaves his predecessor far behind him. But they are interesting as shewing once more the indebtedness of the great creative artists to those—at times of possibly inferior talent—who have preceded them.

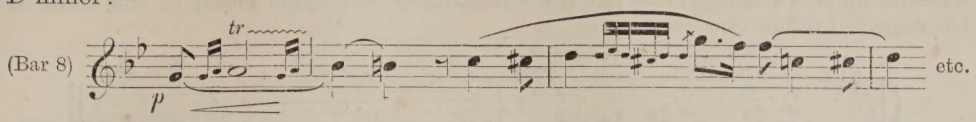
The G minor Nocturne; its chief theme.

The opening theme of the Nocturne in G minor is one that is stamped with the impress of its author's individuality; note its touch of tender melancholy :—

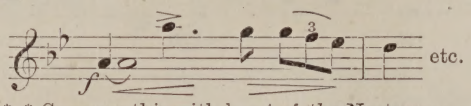


* The late E. Dannreuther, in Grove's Dictionary.

The first strain of this melody comes to a conclusion in bar 8, and is immediately followed by a second strain modulating into B flat major and, later (bar 11), into D minor:—

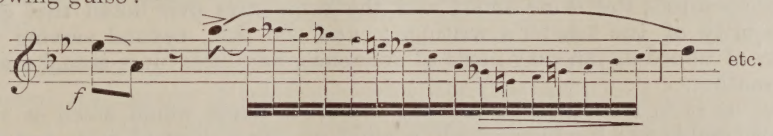


The music increases in warmth as it passes onwards to a point at which (bar 17) the first strain returns, *forte*. Notice should be taken of the intenser feeling imparted to the fourth bar of this phrase (bar 20) by the rise to an accented upper A on the second beat of the bar:—

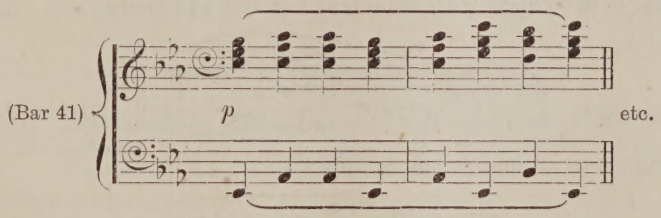


*** Compare this with bar 4 of the Nocturne.

A full close in G minor is reached in bar 24, where the first theme is virtually complete (in Simple Ternary Form). What follows, from this point as far as the bar prior to the change of signature (bar 40), is merely a "repeat"—with a few small changes of detail—of the second and third strains of the original melody. Again, attention should be drawn to the varied form of the fourth bar of the second phrase (bar 36), whose intensity is still further enhanced by its appearance in the following guise:—

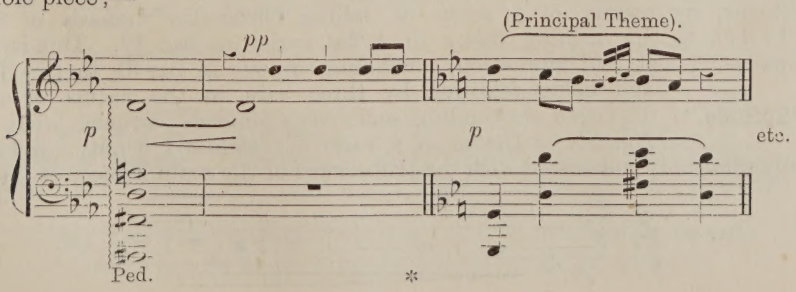


Upon the conclusion of this "repeat" (in bar 40), a single chord (the second inversion of the Dominant 7th in the key of E flat) acts as a link between the Principal Theme and the Episode (or theme of contrast), which begins thus:—

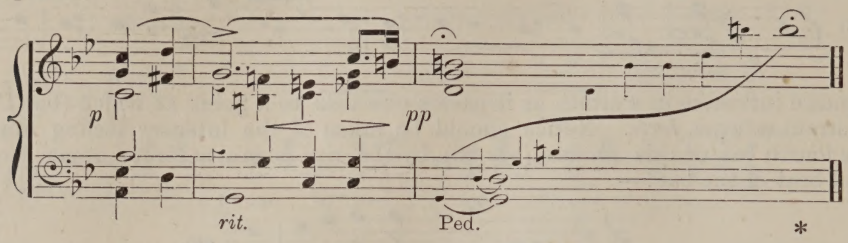


This theme, of a Choral-like character, and in continuous crotchet-movement from beginning to end, is—like the Principal Subject—in three strains, or periods, the first extending from bar 41 to bar 48; the second—imbued with a greater fervour—from bar 49 to bar 56; and the third (a return of the first) from bar 57 to bar 64. The music, instead of coming to a close on the Tonic chord of E flat major, then subsides upon a chord of C minor, where it pauses for a moment, and is succeeded by the following most effective Link, heralding the reappearance of the opening melody of the whole piece;—

The "theme of contrast."



This then runs its whole course (*minus* the "repeat" of its second and third strains), and the Nocturne concludes with two bars of *Coda*, emphasizing the final cadence, a charming effect being made by the substitution of a *major* chord of the Tonic for the expected minor one:—



IMPROMPTU in A FLAT (OP. 29) ... ... Chopin.

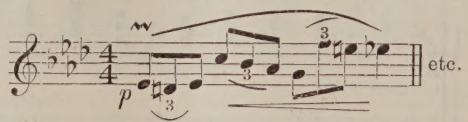
There is little significance attaching to the word *Impromptu* as used by Chopin for the four well-known pianoforte pieces in A flat (Op. 29), F sharp (Op. 36), G flat (Op. 51), and C sharp minor (Op. 66). Strictly applied, it would be restricted to an actual improvisation, or to a composition having the character of an improvisation; but these four Impromptus cannot be said to bear the impress of the extemporaneous to a greater degree than dozens of Chopin's other works for the pianoforte. They exhibit the same shapeliness, the same finish, and the same care over detail that characterize the majority of the master's writings; and the title, beyond serving the useful purpose of affording an easy mode of reference, has little more actual meaning than many another.

The word "Impromptu."

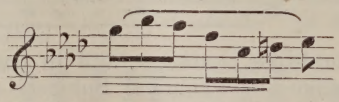
But as it is true that "a rose by any other name would smell as sweet," this need not trouble us; the music itself is what we are concerned with, and in it there is ample compensation for any vagueness in its verbal description.

The Impromptu in A flat; Principal Theme.

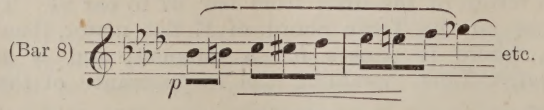
The Impromptu in A flat is perhaps the best known of the four already referred to. It begins with a whirling figure which is developed with abundance of life and energy:—



Its first strain comes to an end in bar 8, thus:—



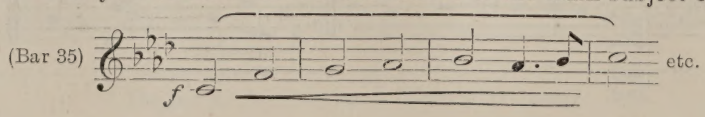
in the key of the Dominant, E flat major, and is immediately followed by the second part of the theme, which modulates more freely:—



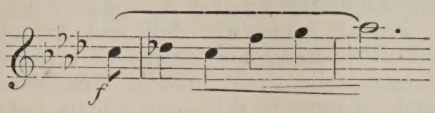
and returns, by means of a series of falling chromatic "chords of the 6th" (bars 15–17), to the opening figure in A flat major, in bar 19. This is developed with increasing zest and animation, concluding quietly in bar 31 in the Tonic key, and being followed by three bars in the nature of a *Codetta*.

The "Episode."

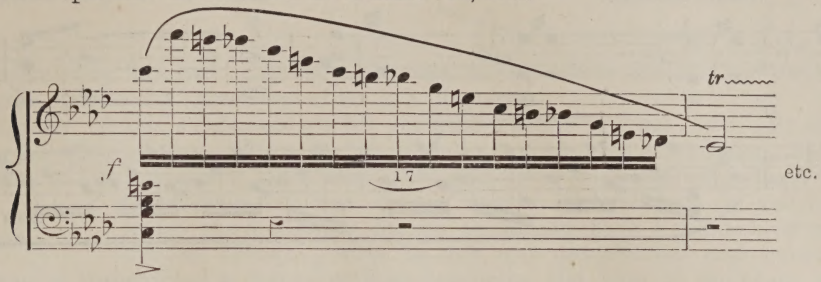
Thence a descending scale-passage leads without break into the *Episode*, a theme of a calm but dignified beauty, in the key of F minor, admirably contrasted with the exuberance of the main subject of the piece:—



This theme consists of two periods, the first closing in C major in bars 49–50, the second commencing thus in bar 50 :—



and concluding in bar 66. This second strain is then repeated with considerable melodic embellishment,* and instead of closing definitely a second time in F minor, it breaks off upon the chord of the Dominant 7th, thus :—



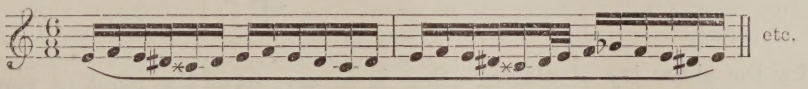
and leads, by a chain of trills, back to the Principal Theme, which is then re-stated in full, the little *Codetta* which concluded its first appearance being now extended into a *Coda* to the whole piece, which ends tranquilly with three soft chords of A flat major.

A general survey.

A general comparison of the shorter pianoforte works of the three writers who have formed the subject of the foregoing remarks, will reveal to us that, so far as a true understanding of the genius of the instrument is concerned, Chopin far outstrips his two contemporaries.

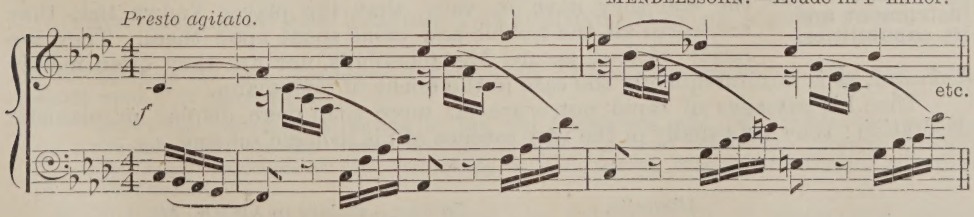
Mendelssohn and the pianoforte.

Brilliant as Mendelssohn undoubtedly is at times, sparkling and elegant as are his passages of "bravura," they are for the most part of a fairly obvious type. Occasionally, as in the well-known No. 34 of the "Lieder ohne Worte," there is a touch of greater subtlety in the formation of the pianistic "figures" :—



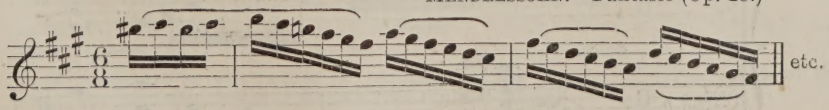
but usually they range themselves over the simple and direct outline of the chord, taken in some sort of arpeggio-fashion, of which the following is a typical example :—

MENDELSSOHN.—Etude in F minor.



or consist of scale-passages such as are found in the last movement of his F sharp minor "Fantasie" :—

MENDELSSOHN.—Fantasie (Op. 28.)



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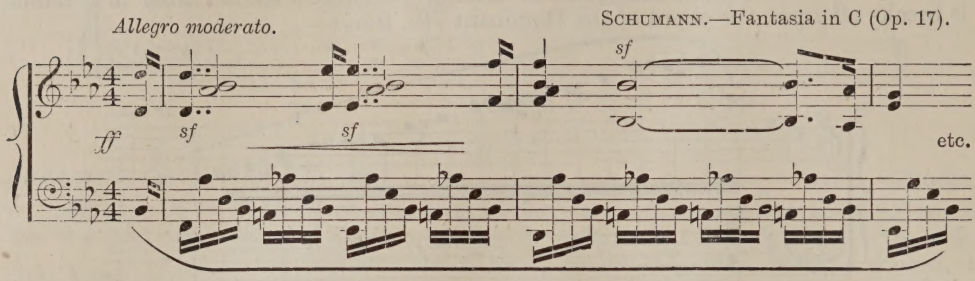
* Compare bars 69, 71, 73, 75 and 77, with bars 53, 55, 57, 59 and 61.

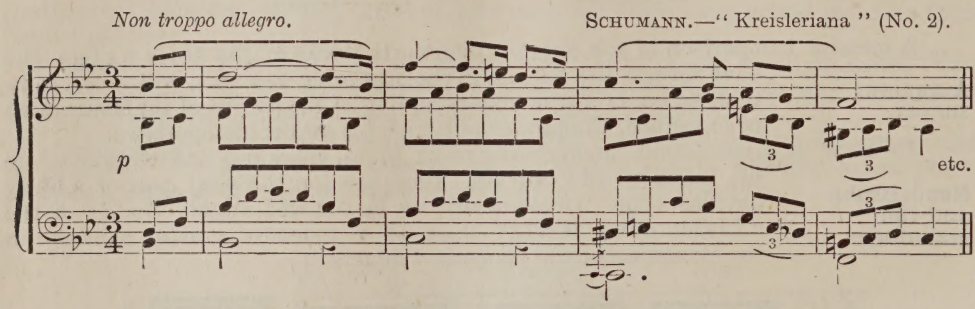
From the point of view of sheer *effect*, Schumann lacks brilliancy; as we have already seen, his almost exclusive adhesion to the middle and lower registers of the keyboard militates against it, and renders not a little of his pianoforte writing somewhat dull and monotonous in colour. But, on the other hand, his figures of ornament and accompaniment are more interesting, if less facile, than those of Mendelssohn. At times they are of distinct complexity, and—it must be said—not a little awkward to play, *e.g.*:—

Schumann's pianistic style.



Again, they often assume a melodic independence which produces a species of rich polyphony such as never appears in the case of Mendelssohn and is totally different from anything of the kind in Chopin:—

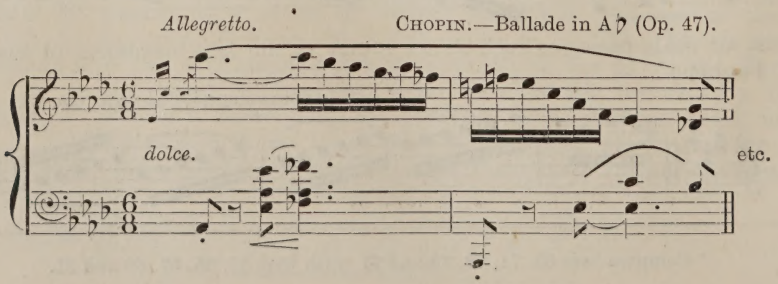
His polyphony.

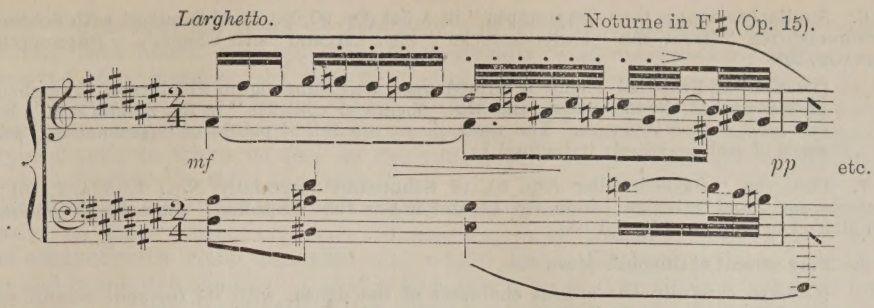


But, for the sheer joy of playing—that is to say, from the point of view of the executant—it cannot be denied that Chopin affords more opportunities than either of his compeers; the passages lie so delightfully under the hand, and, however difficult they may be, are so perfectly conceived for the end they have in view, that the player knows that they are worth all the trouble and pains spent upon them. They are rarely *obvious*, as are Mendelssohn's, nor are they often merely *awkward*, as is not infrequently the case in the music of Schumann.

Chopin's perfect knowledge of the instrument and its capabilities.

Then his passages of rapid notes are far more than mere display or pianistic decoration; they are usually of the very essence of his melodic scheme, *e.g.*:—





and are so truly his own, that any attempt to reproduce his method lays the perpetrator open to the accusation of being a plagiarist.

Chopin and later men.

Naturally, Chopin's influence on his successors has been great; not only did he open up all sorts of possibilities in the direction of pianoforte *technique*, but the fascination of his style and the poetic glow and fervour of his ideas have made themselves felt in countless ways. Nevertheless, for the reason stated above, Chopin cannot be said to have founded a school of musical thought; what he said was too personal and too limited in scope to be transmitted to others without producing the kind of imitation which is either feeble flattery or an impertinence.

This is neither the time nor the place for anything like an exhaustive discussion of Chopin's output, otherwise there would be much to say as to his treatment of the national dances of Poland—the Mazurka and the Polonaise: as to his Sonatas and his Concertos, his Ballades and his Scherzos, many of which introduced an entirely new note into the art of composition. Considerations of space also preclude the possibility of further remarks upon the pianoforte music of Schumann and Mendelssohn.

The object of the foregoing chapters.

Our objective has of necessity been a limited one, namely, by setting side by side typical compositions of the three masters—compositions, in the nature of the present case, restricted in size and scope—to help the teacher (and through him, his pupil) to gain some sort of idea of the standpoint and outlook of each of these men, whose work has given, and will continue to give, joy and delight to countless multitudes.

The message of each is different from that of the others: it is personal to himself; and a recognition of this *personality* in the music will do much to prevent those foolish and shallow comparisons, based upon prejudice and ignorance, which are so baneful to a just appreciation of our art.

Suggestions to the Teacher for further study on similar lines.

1. Compare the first movement of Beethoven's "Moonlight" Sonata with the first "Song without words" of Mendelssohn.

   [Note the difference in feeling in the two movements, and the contrast between the "soulfulness" of the former and the delicate charm of the latter. Observe carefully the many evidences of the personality of each writer, both in the themes and their treatment.]

2. Similarly contrast the "Funeral March" in Beethoven's Op. 26 Sonata, with that in Chopin's Sonata in B flat minor (Op. 35).

3. Find instances in Beethoven's Sonatas—particularly in some of the slow movements—where the master seems to foreshadow the Romantic school of musical thought.

4. Compare the spirit and manner of Mendelssohn's "Song without words" (No. 3) in A major, with Schumann's "Jagdlied" (Op. 82, No. 8).

   [Both pieces are in the nature of "Hunting Songs"; the individual styles of the two writers are here manifested in a somewhat interesting way.]

5. Play the "Schlummerlied" (Op. 124), of Schumann, and contrast it with Chopin's "Berceuse" (Op. 57).

   [The underlying thought is similar in both cases, the treatment entirely different.]

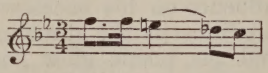
6. Similarly compare the "Impromptu" in A flat (Op. 90, No. 4), of Schubert with Schumann's "Traumeswirren" (from the "Fantasiestücke" (Op. 12), and with Chopin's "Impromptu" in A flat (Op. 29).

[In each the Principal Theme is formed upon a whirling figure which runs throughout the greater part of the movement, and the "theme of contrast" in the middle is of a broader and more *cantabile* nature. The three pieces are full of points of "personality," and the spirit of each is entirely individual.]

7. Play the "Davidsbündler (Op. 6), of Schumann (especially Nos. 1, 5 and 15); also "Aufschwung" and "Grillen" from Op. 12, and notice the "sectional" character of Schumann's form alluded to on pages 166 and 170.

8. Play several of Chopin's Mazurkas.

[Observe carefully the special character of the dance, with its frequent accents on the normally weaker parts of the bar—sometimes the second, at others the third. Note also certain peculiarities of scale in some of these Mazurkas traceable to their relationship to their Polish prototype, especially in No. 5 (particularly the use of the Augmented 2nd)—



suggesting the scale of B flat minor with an E natural instead of an E flat; No. 6 with its frequent use of D sharp in the key of A minor (often in close proximity to an F natural), and its curiously expressive ending upon a Sub-mediant harmony; No. 26, where the opening phrase is formed upon the scale of C sharp minor with a D *natural*, and where much use is made, later on, of the interval of Augmented 2nd between E and F double-sharp; No. 38, in which much use is made of the scale of F sharp minor with a sharpened B; etc., etc.]

9. Many of the Songs without words of Mendelssohn should be played, and contrasted with the "Fantasiestücke" (Op. 12), and certain of the "Novelletten" (Op. 21), of Schumann, and with the Preludes and Nocturnes of Chopin.

10. A comparison of the Nocturnes of John Field with those of Chopin is instructive and interesting.

V. PICTORIAL, "PROGRAMME," OR REPRESENTATIVE MUSIC.

Mr. Edward Dickinson, in his "Education of a Music-lover,"* says: "Every thoughtful lover of music finds that both before and after the enjoyment of masterpieces a multitude of questions spring up in his mind, all pointing to the one supreme, inclusive problem of art. What is the real nature of music? . . . . If music is an art of expression, what does it express? . . . . What may we look for when we hear music—shall we receive definite communications of thought and the awakening of the visual imagination as in poetry, or is regulated sound restricted to the stirring of a vague and intangible sense of awe or delight like that which one feels in cathedral aisles or among the parterres of artfully arranged gardens? In a word, has music a meaning?"

The province of Music: what is it?

Around such questions as these there has been, and still is, much controversy, and men have even ranged themselves into two opposing camps, the one denying that it is the province of music to be (as they put it) "anything more than music," the other declaring that beneath and beyond the succession of sounds we hear there exists a more or less definite connexion with a world of thought by no means confined to the melodies and harmonies themselves. And the fact that, implied in each of the statements, there is a certain degree of truth, makes the problem by no means an easy one to settle offhand in a sentence or two. For it is clear, if we think about the matter at all, that there are two main channels of musical thought. There is, on the one hand, music which seems just to speak to us by being as beautiful as it can—that, and no more—and charms us by the purity of its melody, the elasticity of its rhythm, the interest of its harmony, and the masterly development of its material. But, on the other hand, there is music which (as we sometimes know from the composer's

The two main channels of musical thought.

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* The Art of listening to, and appreciating "good Music" (or "The Education of a Music-lover.")—Edward Dickinson. (W. Reeves.)

own avowed intentions) seeks to illustrate and express something outside itself—something that could, perhaps, have been equally well expressed in words or on the canvas of a picture. In this kind of music the composer may bring to our minds by means of his art some aspect of Nature—some beautiful scene, a sunset, a stormy sea, a quiet lake, or a wayside flower; or he may take some stanza of poetry and seek to make us feel in the music very much what the words of the poem would convey in their own way.

"Abstract" music.

At first it may perhaps be thought that music of this latter kind must of necessity be more attractive, more interesting, more thrilling, than music which is just content with being beautiful, and which seems little more than a chain of vague and intangible sounds. But this idea is a false one, for it is a fact that much of the music which the world prizes most—it might almost be said, the majority of it—does not aim at being anything more than simply *music*, which in some mysterious way stirs our interest, touches our higher feelings, and lifts us for a while above our every-day commonplace thoughts and acts into a region of purity and loveliness. In this category may be included such priceless things as the Preludes and Fugues and the Suites of Bach, almost the whole of the Sonatas, Symphonies and Concertos of the classical masters, and hosts of more modern works of similar calibre. That we may find ourselves, now and again, interpreting even music of this kind according to our own individual fancy, and imparting to it a "meaning" according to the mood of the moment, is no proof at all that such meaning was in the mind of the composer, and—what is the great point to remember—we have no right, in the absence of any indication from that composer, to compel anyone else to think as we do on the matter.

Pictorial, or illustrative, music.

Where, however, we are given some clue to the thought or the feeling that prompted the composition of the music in the first instance, then it is obvious that—if we would enter into its spirit to the full—we must put ourselves in line with its author, and listen to it with our thoughts directed into that particular channel or avenue. And of works that owe their origin to some definite influence *outside the music itself*, there are abundant instances—Beethoven's "Pastoral" Symphony, and (in a lesser degree) his "Eroica"; overtures like Mendelssohn's "Midsummer Night's Dream," "Fingal's Cave," "Fair Melusina," and the like; several of the pianoforte pieces of Schumann, Grieg, and others; and the many modern works based upon some dramatic incident or dealing with certain characters in history or fiction.

The listener and a pre-knowledge of the composer's pictorial idea.

It is often said that "music should speak for itself," and that one should not have to "bother one's head about the subject it is supposed to illustrate." But surely such statements are misleading. "If the shape and colour of the themes in a piece of music, the order of their occurrence, and the variations they undergo, are all determined by the composer having a certain picture in his mind, it is surely necessary for us to be told what that picture is. . . . . To put a symphonic poem before us without telling us all the composer's intentions in it, is as foolish as to make us listen to the music of a song or an opera without hearing the words."*

Is "pictorial" music an inferior form of art?

There are those who, while admitting the legitimacy of pictorial or illustrative music as a form of art, declare that it is inferior in value to what is usually described as *abstract* (or *absolute*) music. And they point, in confirmation of this opinion, to the many naïve and childish (and often undoubtedly silly) results of men's efforts in this direction from time to time in the history of our art. But they surely forget to realize two things: first, that in the effort to find their way along an untracked path, those who are pioneers in art must necessarily risk much, and in the risking make many a mistake and register many a failure which, however, those who come after them learn to avoid. Secondly, there are always men of inferior talent—and of perhaps vulgarly commercial instincts—who debase the currency, so to speak, of many an idea in itself worthy of our regard and capable of real artistic development. One or two examples of each class will shew what we mean. To take the first to which allusion has been made: In the XVIIth century, an English composer named

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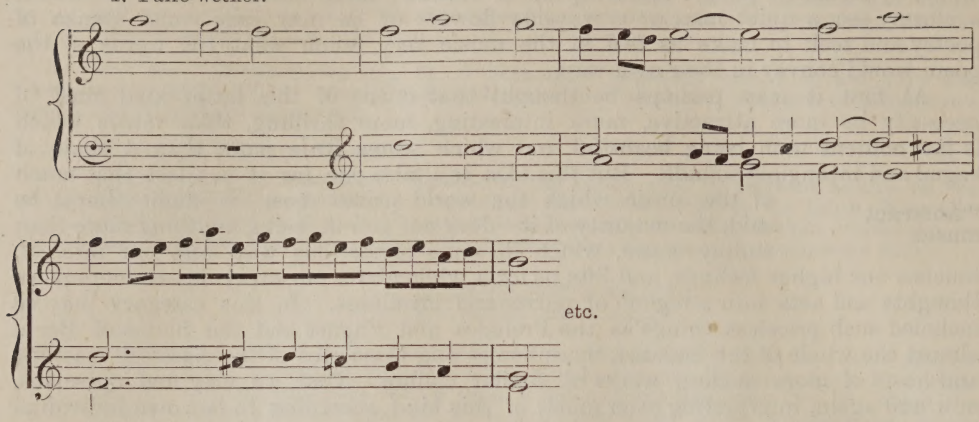
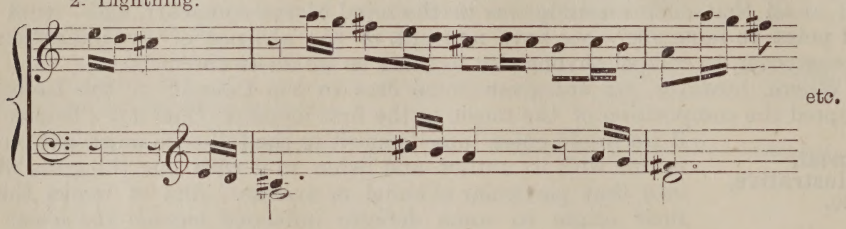
* Ernest Newman—"Musical Studies." (John Lane).

John Mundy wrote some pieces for the virginal to illustrate various phases of the weather, of which the following extracts are examples :—

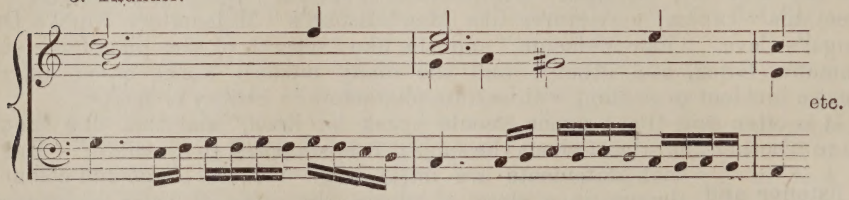
1. Faire wether.



2. Lightning.



3. Thunder.



Such things, of course, only excite a smile to-day, and it is true that the effect of these and other similar passages upon the tinkling keyboard instruments of the period would, to modern ears, seem weak and feeble to a degree. And yet there is no doubt that worthy John Mundy was absolutely sincere in what he did; that the result was not more arresting was clearly due, in large measure, to the inadequacy of his working materials.* Before "pictorial" music could arrive at any degree of effectiveness or worth, that marvellous colour-box, the modern orchestra—and, we may add, the pianoforte of to-day—had to come into being. We have only to compare such attempts as those given above (or others such as the Bible Sonatas of Johann Kuhnau, in the same century) with masterpieces like Beethoven's "Pastoral" Symphony,† the storm-scene in Wagner's "Die Walküre," Grieg's "Morgenstimmung" (with its suggestions of the stir and thrill which are the response of Nature to the renewal of light and warmth and life at the rising of the sun) and many another picture rendered possible by the modern realization of *colour*, to become aware of the strides music has made in later years in power of delineation. And yet—here is the point—Mundy's "Wether Scenes," Kuhnau's "David and

Colour and power of pictorial expression.

* *See* page 139.

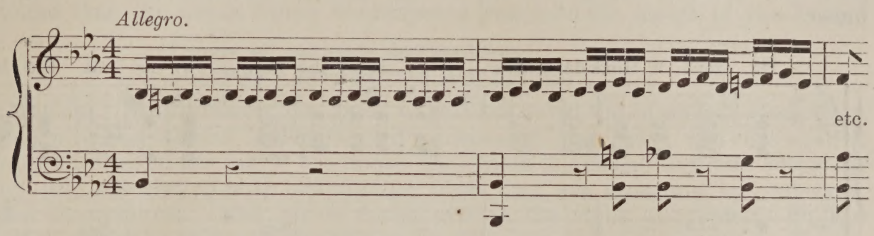
† In which, it will be remembered, occurs the scene at the brook, the merry gathering of country-folk, the storm, and the thanksgiving after the storm.

Goliath," and many another attempt of the kind, were actually the first steps towards the ultimate achievement of an artistic power of whose importance and significance those early writers but vaguely dreamt.

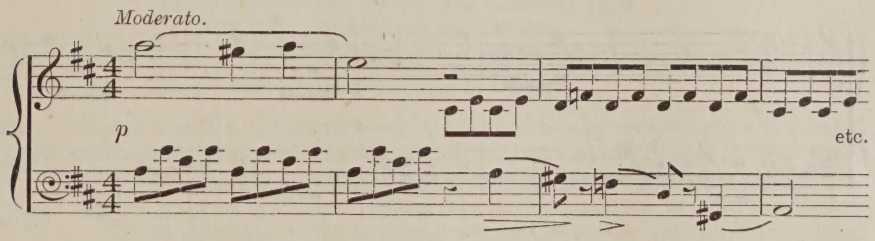
On the other side of the picture—the unworthy use of music in an illustrative sense—we have typical instances in the once-popular "Battle of Prague," and in a composition by Daniel Steibelt (1765–1823) entitled "Britannia," an Allegorical Overture in Commemoration of the signal Naval Victory obtained by Admiral Duncan over the Dutch Fleet, the 11th October, 1797." In this extraordinary work we are treated to the following programme:—

Inartistic "Programme-" music: a debased currency.

(i) *Adagio.*—Stillness of the night. Waves of the sea. Advice from Captain Trollope (shewn by the following passage):—



Sailing of the Dutch Fleet (to a march). Beat to Arms. Setting the Sails; "Britons, strike home." Sailing of the Fleet. Songs of the Sailors. Roaring of the Sea. Joy on the sight of the enemy. Signal to engage. Approach of the enemy. Cannons. Engagement. Discharge of small arms. Falling of a mast (pictured by a descending scale). Cries of wounded:—

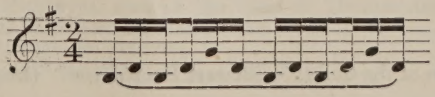


Heat of Action. Cry of Victory. "Rule, Britannia" (interrupted by) Distress of Vanquished. Sailing after Victory. Return into port and acclamation of the populace. "God save the King."

The utterly inartistic and puerile result achieved in this ludicrous attempt at illustrative music is, of course, in the main due to two cognate causes—(i) that scarcely any detail of the above "programme" can be said to yearn for musical treatment in the slightest degree; (ii) that the incidents pictured by the music have little or no poetical or inner significance, but are merely *statements of fact*—with which music has virtually nothing to do.

It may be urged that the greatest composers have endeavoured times without number to depict natural phenomena such as a storm, a sunset, the prattling of a brook, and so forth; and this must be admitted. But it should be remembered that, as a matter of fact, no group of sounds known to musical art can—save by some conventional form of association—be said to depict or suggest any visible object with even tolerable accuracy; the sounds emitted by the more sinister instruments of the modern orchestra are, in reality, only vaguely related to the awful majesty of those of Nature's artillery; and the delightful, wavy figures written by Schubert in his song, "Whither"—

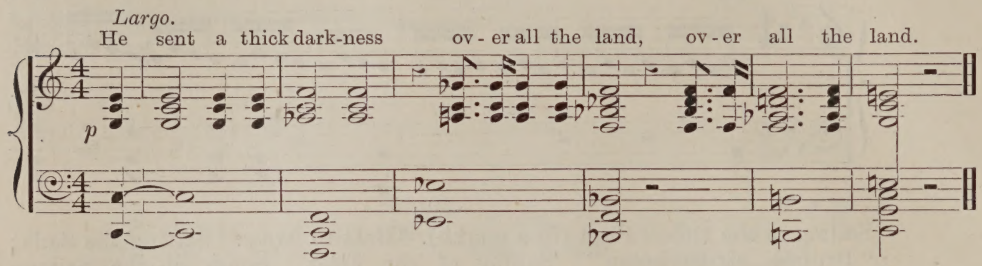
The conventional means of expressing external ideas.



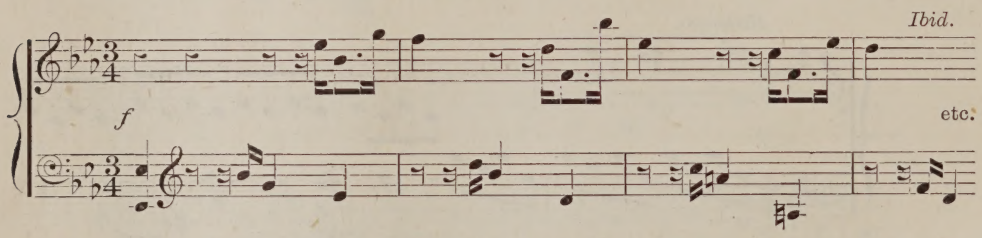
are not in the least like the prattle of any brook that ever was, or is. Such musical conceptions must in the long run depend for success (i) upon their conjuring up *by purely conventional means* some such effect in our minds as that produced by the object with which they are associated; (ii) upon the degree of artistic skill with which they are presented. In such cases one may ask oneself, not perhaps "would the music be *equally* good and enjoyable if I did not know the connexion it seeks to establish with something outside itself?" but, "granting the presence of more or less conventional means to set up that connexion, are they applied artistically enough for the music *not to depend solely* upon the convention itself for its effect and its value?"

A test of the worth of any example of "pictorial" music.

Moreover, it will, we think, be readily felt that Handel, in his oratorio "Israel in Egypt," was nearer the summit of artistic greatness when, in setting the words "He sent a thick darkness" to that wonderful music—



he pictures for us, not so much an actual obscuring of the sun as the effect of such a darkness on the human mind, than when he indulged in the trivial realism of the instrumental accompaniment of "Their land brought forth frogs"—



In considering how far it is advisable for the teacher to lay stress, in his "Appreciative" teaching, upon the pictorial element in music, two points of view present themselves to our notice. On the one hand, it is clearly his duty to cultivate carefully and wisely the imaginative side of his pupil's nature; on the other hand, it is vital that there should be no forcing of that pupil's emotional susceptibilities. In the endeavour to stimulate his imagination it would seem that in "pictorial," or "illustrative" music we have ready to hand an effective and legitimate instrument whose value is obvious; but "the greatest care must be taken . . . . in introducing such music to the pupil's notice, that he does not run away with the foolish idea that all music 'means something.' The lady who said that she always saw cathedrals in listening to Beethoven, and moonlight and vague shadows when she heard Debussy, of course had a right to her own feelings; but for the teacher to suggest or hint at such perfectly irrelevant ideas would . . . . be both foolish and pernicious . . . . But [in special cases] an endeavour on the part of the teacher to help the pupil to come into closer relation with the composer's train of thought by the use of poetic imagery, analogies with Nature, and other similar means, seems not only permissible but wise, and likely to be productive of increased interest and corresponding progress on the pupil's part."*

Pictorial music in "Appreciative" teaching: the need of care on the teacher's part.

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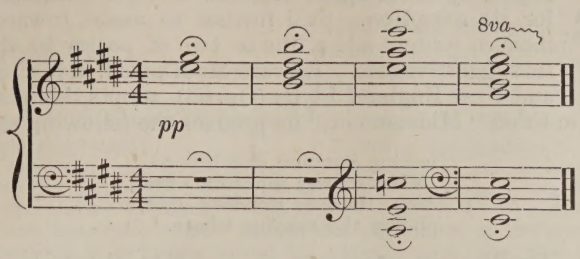
* "The Musical Education of the Child."—Stewart Macpherson. (Joseph Williams, Limited.)

For instance, what more appropriate and suggestive setting for his first introduction to the beautiful opening of Mendelssohn's "Midsummer Night's Dream" overture—

Creating an atmosphere for the reception of the music.



could be found than the words which Shakespeare puts into the mouth of the Fairy?

> I must go seek some dewdrop here,
> And hang a pearl in ev'ry cowslip's ear.

It is true that Mendelssohn has given us no clue as to the intended association of his music with the various incidents of Shakespeare's play, save the character of the music itself;* yet in the use of the above lines there is not the slightest suspicion of bringing into association with one another ideas that are anything but relevant, cognate and harmonious. The words do but create the right atmosphere for the reception of the music—that and no more.

Again, in the case of such a piece as "The Wild Rose" of Edward MacDowell, Mr. Ashton Jonson, a personal friend of the lamented American composer, aptly says that if you want to get into the right mood for playing or hearing it you should read Keats' lines :—

> I stood tiptoe upon a little hill,
> The air was cooling and so very still,
> That the sweet buds which, with a modest pride
> Pull droopingly, in slanting curve aside,
> Their scanty-leaved and finely tapering stems,
> Had not yet lost their starry diadems
> Caught from the early sobbing of the morn.

Influence of the Romantic period.

The rise of the Romantic movement—as we have already seen†—gave a notable impulse to the writing of "pictorial" music, and from the time of Schumann onwards it has become increasingly the custom for composers to indicate the purport of their compositions by means of specific titles. These titles are at times a real clue to the poetic thought underlying the music; at others the connexion is, it must be confessed, hard to seek. One has only to think of some of those in Schumann's "Album for the Young," to become aware of this curious inequality in the appropriateness of the superscriptions. Truly poetical, however, and most suggestive, are those given by Schumann to the eight pieces comprised in the "Fantasiestücke" (Op. 12), viz.: "'Des Abends' (In the Evening), full of quiet twilight dreaminess; the impassioned and impatient 'Aufschwung' (Soaring); the questioning and longing 'Warum' (Why?); the delightfully humorous 'Grillen' (Whims); the grandly and stirringly emotional 'In der Nacht' (In the Night); the chatty 'Fabel' (Fable); the dizzy 'Traumeswirren' (Dream Visions—literally 'Wirren' = confusion, entanglements); and lastly, the joyous 'Ende vom Liede' (End of the Song)," concerning which the composer wrote to Clara Wieck, who afterwards became his wife, "Yes, it is true, my thought was, a merry wedding is going to be the end of it after all; but at the last the sorrow about you returned, and so it sounds like the intermingling of marriage and funeral bells."‡ (He evidently refers here to the Coda of the movement.)

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* Although there is no avowed "programme" to the overture, it is obvious to anyone with a modicum of imagination that it is definitely pictorial throughout. It seems to bring before the mind's eye with unerring touch the denizens of fairyland, Titania and Oberon, Puck, Peaseblossom and Mustardseed, and the rest; while we are reminded no less irresistibly, now of the marriage festivities of Theseus and Hippolyta, now of the loves of Hermia and Lysander, and again of the droll and clumsy humour of Bottom the weaver and his associates.

† Pages 159 and 160 of the present volnme.

‡ "Programme Music."—Friederick Niecks. (Novello.)

It is obvious that, where the title given to a composition is not only well chosen but really poetical, it is of considerable help to us in our approach to the music, by inducing beforehand a *mood*, a mental attitude, suitable for its reception. Still further to assist towards this end, many modern writers add a line or two of poetry to the title, to amplify its suggestiveness. Edward MacDowell, in his "Sea pieces (Op. 55), and New England Idylls (Op. 62), adopts this plan, and to No. 2 of the latter work, entitled "Midsummer," he prefixes the following stanza :—

The value of an appropriate title: the use of a poetic motto.

> Droning Summer slumbers on
> Midst drowsy murmurs sweet,
> Above, the lazy cloudlets drift,
> Below the swaying wheat.

The picture—familiar, yet ever new—is one that the least sophisticated mind can conjure up with ease, and when it is set forth with the attractiveness of the above lines, the advantages so far as the music is concerned are obvious.

But in every such case, what we have ultimately to decide for ourselves with regard to the composition itself, is whether (as we have said before) it is good enough as music for it not to depend *solely* upon any outside connexion for its effect and its value. The music must in the long run stand or fall upon its purely musical merits, or the absence of the same.

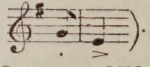
The touchstone of worth.

Finally, as Mr. Dickinson again says, it may be maintained that "music which requires an elaborate story for its interest is an æsthetic error. . . . . Either the mind will be turned away from the music in the effort to follow the 'programme' by means of the memory (or, worse still, by means of the printed description), or else in concentrating the attention upon the sounds for the sake of the enjoyment of the ear, the music will often appear incoherent and pointless." We commend the wisdom of these words to the teacher as a warning (even in the case of music which may be frankly pictorial or illustrative) against applying fancied meanings to its various *details*, or allowing the pupil to do the same. Such a practice defeats its own object by deflecting his attention from the music itself to something that is actually of very little moment, and in many an instance leads to results as disastrous to his progress as they are, foolish and unwarrantable.

A final warning to the teacher.

List of pieces of a "Pictorial" character, suitable for Appreciation Lessons.*

Daquin, Louis Claude (1694–1772) ... ... "Le Coucou."

(Formed largely upon the call of the cuckoo— ).

Mendelssohn, Felix (1809–1847) ... ... Overture, "Midsummer Night's Dream" (duet).
,, "Hebrides" (duet).

Schumann, Robert (1810–1856) ... ... Album for the Young (Op. 68).
Kinderscenen (Op. 15).
Ballscenen (Op. 109).
Fantasiestücke (Op. 12).
Waldscenen (Op. 82).
Carnaval (Op. 9).

(The titles (especially in Op. 68 and Op. 82) are not in all cases equally happy, and their connexion with the always poetic music is at times a little vague).

Chopin, Francois Frédéric (1810–1849) ... Berceuse (Op. 57).

Bennett, Sir W. Sterndale (1816–1875) ... Three Sketches (Op. 10). : (a) The Lake ; (b) The Millstream ; (c) The Fountain.

(Schumann said of these pieces that Bennett had "indeed observed Nature in some of her most musical scenes").

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* This list is obviously very incomplete, and merely indicates the lines along which the teacher may proceed. He should find other examples to supplement those given.

GRIEG, EDVARD (1843–1907)	Lyrische Stückchen (several books, especially Op. 12, Op. 38 and Op. 43). Norwegian Bridal Procession. Peer Gynt Suite (Op. 46).
GROVLEZ, GABRIEL	"L'almanach aux images."
MACDOWELL, EDWARD (1861–1905)...	Woodland Sketches (Op. 51). Sea pieces (Op. 55). New England Idylls (Op. 62).

(All these pieces are, on Macdowell's confession, "suggestive" music).

MOUSSORGSKY, MODESTE (1839–1881) ... ... "Tableaux d'Exposition."

(These pieces are "the impressions evoked by the pictorial art of his friend, the artist Hartmann, into the language of his own art of music. A series of ten pieces, each bearing the name of the picture by which it was inspired." The set of pieces contains also an Introduction and Interludes which "present the personality of the musician himself, his moods, his emotions, as he passes to and fro, pausing now here, now there, where some painting upon the wall suggests to the composer its musical counterpart.")*

BARMOTIN, S. ... ... "Chant d'Automne" (Op. 9, No. 20).

(Compare this piece with MacDowell's "Autumn," from his "Woodland Sketches.")

RÉBIKOFF, W. (1866–) ... ... Mood Sketches (Op. 10).

(Especially No. 1, "Pastoral Scene" and No. 3, "In cheerful mood.")

DEBUSSY, CLAUDE (1861–1918)	"Clair de lune" from Suite Bergamasque. "Children's Corner" Suite.
SCHMITT, FLORENT	"Musiques intimes."
D'INDY, VINCENT (1851–)	"Tableaux de Voyage" (Op. 33).
ELGAR, SIR EDWARD (1857–)	Overture, "In the South" (duet).
GARDINER, BALFOUR (1877–)	"Noël."

*** In addition to the above, the teacher will find interesting material in the pianoforte works of many writers of the younger English school, amongst whom may be mentioned Arnold Bax, York Bowen, Harry Farjeon, John Ireland, Felix Swinstead, and others.

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* From the Introduction to the pieces (in Augener's Edition) by Una Artavelde Taylor.

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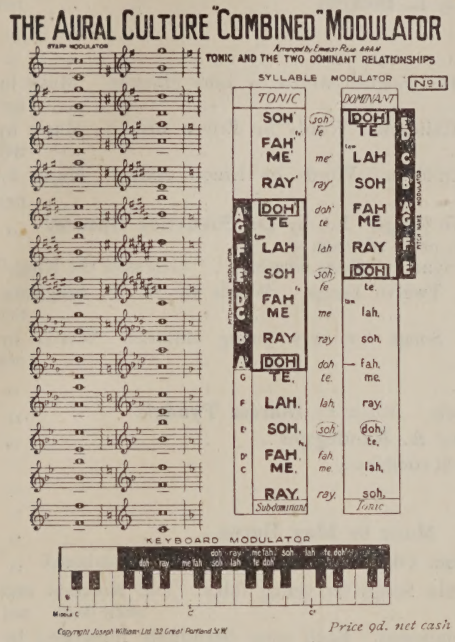

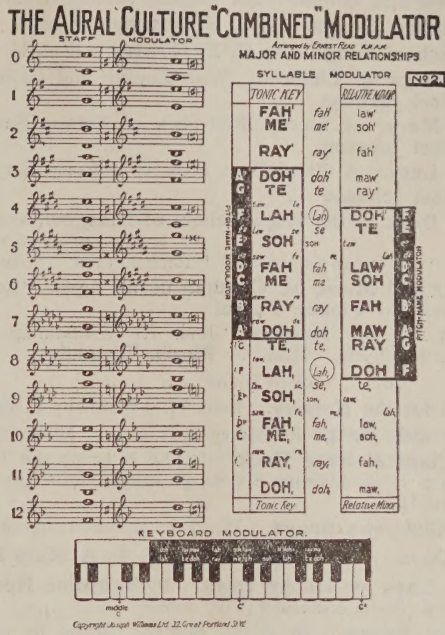

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